Kine WEEKLY

K.R.S. Annual Meeting

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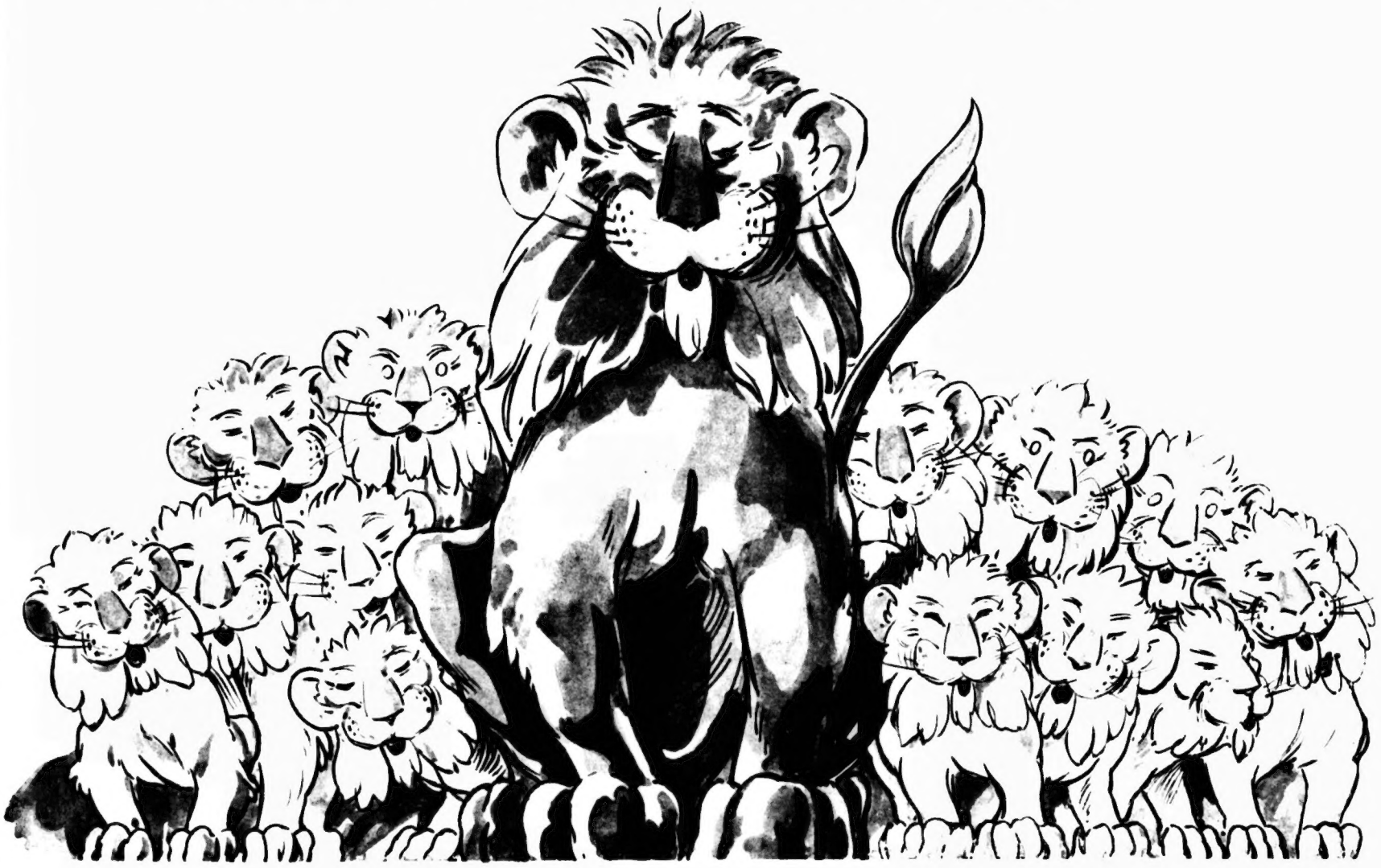
LION OF LIONS—



he's proud of his "White Thirteen"

Aug. 7	DIANA WYNYARD "MEN MUST FIGHT"	*Oct. 2*	WALTER HUSTON KAREN MORLEY "GABRIEL OVER THE WHITE HOUSE"
Aug. 28	HELEN HAYES CLARK GABLE "THE WHITE SISTER"	*Oct. 16*	LEE TRACY BENITA HUME "CLEAR ALL WIRES"
Sept. 4	JOAN CRAWFORD GARY COOPER "TO-DAY WE LIVE"	*Oct. 23*	JOAN CRAWFORD CLARK GABLE "POSSESSED"
Sept. 11	RAMON NOVARRO "THE BARBARIAN"	*Oct. 30*	JOHN GILBERT "FAST WORKERS" Mae Clarke
Sept. 18	WALTER HUSTON BOB MONTGOMERY "HELL BELOW"	*Nov. 6*	THE THREE BARRYMORES DIANA WYNYARD "RASPUTIN AND THE EMPRESS"
Sept. 25	LAUREL & HARDY "FRA DIAVOLO" Dennis King	*Nov. 13*	JOHN BARRYMORE DIANA WYNYARD "REUNION IN VIENNA"
Nov. 20	ERNEST TRUEX "WHISTLING IN THE DARK" Una Merkel		

METRO-GOLDWYN-MAYER

The Happy Family !

BRING YOU

AFTER SMASH

In one brilliant parade of box-office clean-ups such as

"NAGANA"

with Tala Birell, Melvyn Douglas

RELEASE DATE: JULY 3rd

"Terrific battles . . . magnificent jungle settings . . . tense situations . . . good strong entertainment." *Daily Film Renter*

"Some of the most sensational animal thrills yet seen . . . exciting spectacle . . . colourful romance." *Kine. Weekly*

"PRIVATE JONES"

with Lee Tracy, Gloria Stuart

RELEASE DATE: JULY 17th

"Rattling good comedy entertainment . . . High-powered performance by Lee Tracy." *Cinema*

"Bright, biting theme, great performance by star, crisp dialogue, good staging, rich humour." *Kine. Weekly*

"Laughs all the way through . . . full of most amusing situations . . . tremendously funny incident." *Daily Film Renter*

"THE BIG CAGE"

RELEASE DATE: SEPTEMBER 25th

"Unparalleled thrills . . a spectacle of hair-raising daredevilry unexcelled." *Cinema*

"Thrill after thrill in rapid succession . . . superb entertainment with a real punch." *Daily Film Renter*

COHENS and KELLYS IN TROUBLE

RELEASE DATE: AUGUST 14th

"Hilarious from start to finish . . . Not a dull moment." *Cinema*

"Sufficient to keep most audiences laughing almost continuously. Good broad fun." *Daily Film Renter*

● Carl Laemmle Presentations, produced by Carl Laemmle, Jnr. ●

WEMBLEY AND WILLESDEN S.O. POLLS

See Page 5

Kinematograph WEEKLY

No. 1356 Thursday, April 13, 1933 Vol. 194

THE IDEAL KINEMA Published To-day

K.R.S. and Ticket Inspection

Moral Effect of Activities

SAM ECKMAN'S REPORT

Co-operation a factor of Success

THE annual meeting of the Kinematograph Renters' Society has for some years been an example to other societies in the handling of its business. Tuesday's meeting (the seventeenth) was no exception to the rule, and less than a half hour sufficed to dispose of the agenda.

Sam Eckman, Jun., president of the Society, occupied the chair, supported by Frank Hill (secretary) and Hugh V. Harraway (solicitor). Members of the K.R.S. were represented as follows:—E. H. Ayers (Paramount), F. Baker (Butchers), Sir Gordon Craig (New Era), J. C. Jones (Pathé), Paul Kimberley (National Screen Service), S. G. Newman (Radio Pictures), Max Milder (Warners), and M. Silverstone (U.A.).

A Small Deficit

The adoption of the report was moved from the chair, Mr. Eckman making a few comments.

The expenditure during the year, he pointed out, had exceeded the income by £75 12s. 11d. This deficit had now been remedied by the transfer, with the Council's consent, of £500 from the Ticket Inspection Department to the funds of the K.R.S. as being an equitable contribution to cover the secretary's and other staff's services, the rent of the Society's office, etc., for which no charge has been made during the two years the Department has been in operation.

The membership subscriptions show a slight increase on the previous year of £42 14s. 5d., and sundry receipts have increased by £96 16s. 1d., and principally represents interest and commission received in respect of debts collected on behalf of members.

Moral Effect of Ticket Inspection

"The financial position in relation to the Ticket Inspection Department needs very little comment by me, but as in the previous year, the work of that Department has operated with considerable efficiency, and the Society is to be congratulated on the results that have been achieved. Only those members on the Joint Investigation Committee know the time and attention that has been devoted to this side of the Society's operations.

"The moral effect throughout the Trade must have been of the utmost value, and were it not for the efficient working of that department there is little doubt that the renters would have lost and would continue to lose an immense sum of money, because, notwithstanding the vigilance of the Society, instances are still being found where exhibitors are willing to embark upon a system of defrauding renters.

"Since the secretary's report was prepared additional assistant inspectors have been appointed and certain cases are now before the solicitor for his consideration as to the possibility of taking legal proceedings.

Co-operation the Keynote

"Although the year has not been without its difficulties for renters, it can truthfully be said that the Society remains in a strong position principally due to the effective co-operation and cohesion of the members one with the other. It has afforded me no small degree of satisfaction to preside over most of the deliberations of the members and to witness the unanimity of the members when any question vitally affecting their interests has been under discussion.

"As to the future, the problems and difficulties that may arise will call for a continuance of that co-operation between the members without which no successful results can ever be achieved. Doubtless matters will arise requiring the Council's consideration, each with the object of making the Society of even greater use to the members individually and collectively than in the past.

Arthur Dent Thanked

"Towards the end of the year certain differences of opinion arose between the vice-president, Mr. Dent, and the members of the Society, which differences culminated in Mr. Dent tendering his resignation as vice-president. Whilst it is to be regretted that these differences did arise, I nevertheless would like to take this opportunity of thanking Mr. Dent for the support accorded me during the year, and, at the same time, thank all the other members of the Council for their assistance, without which the Society would not be in the favourable position it is to-day.

"I would also like to record the Society's thanks for the advice and assistance which have been given by Mr. Hill and the solicitor, Mr. Harraway.

"Mr. Hill has been dubbed a 'kingmaker.' I have known him as a 'president supporter,' and I am sure that without his assistance the Society would not be as successful as it is to-day."

Mr. Baker briefly seconded the adoption of the report, which was unanimously carried.

The New Council

Mr. Hill, having announced that W. Bendon had been nominated to the Council by provincial renters, the election of the Council was proceeded with, the members of the Council being announced as follows:—

British Lion Film Corporation, Ltd.; Butcher's Film Service, Ltd.; Film Booking Offices, Ltd.; First National Film Distributors, Ltd.; Fox Film Co., Ltd.; Metro-Goldwyn-Mayer Pictures, Ltd.; National Distributors, Ltd.; National Screen Service, Ltd.; New Era Films, Ltd.; Paramount Film Service, Ltd.; Pathé Pictures, Ltd.; P.D.C., Ltd.; Radio Pictures, Ltd.; United Artists Corporation, Ltd.; Universal Pictures, Ltd.; Warner Bros. Pictures, Ltd.

Society's Interests Safe

Messrs. Horsley and Co., having been elected auditors, and there being no further public business, Sir Gordon Craig moved a vote of thanks to the president, which was seconded by E. H. Ayers, who said that those who had had the privilege of sitting round the table with the president had a feeling of confidence in the Society as represented by Mr. Eckman, who had been wise in utterance, and had never jeopardised the Society's interests.

Mr. Eckman, in acknowledging the vote of thanks, said he appreciated the confidence which had been reposed in him, without which it would have been impossible to maintain the Society's prestige. "I had hoped that this year someone else would relieve me from the office. I hope this year that the Society will continue to be as successful as in the past year. This it will be if members continue to co-operate."

The Year's Finance

The financial statement presented to the meeting included income and expenditure account, balance-sheet, trust account, and Ticket Inspection Department summary. Expenditure for the year amounted to £2,801 19s. 3d. Excess of expenditure over income of £75 2s. 11d. was due to salaries increase.

Debt collections amounted to £5,569 9s. 9d.

The secretary's report has been circulated to members, but is not printed and published as in former years.

FILM INSTITUTE

QUESTIONS IN THE COMMONS

Asked last week by J. L. Robinson about the funds of the Film Institute, STANLEY BALDWIN said that the amount paid into the Cinematograph Fund was £16 3s. 4d., but he had no information as to the sum that had been accumulated in the hands of exhibitors for transmision to the Fund. No grant from the Fund to the Film Institute or any other body had been authorised.

S.O. Returns

In a written reply to a question by Mr. Joel, Sir John Gilmour, the Home Secretary, in the House of Commons, said he had not received any return showing the percentages of Sunday takings at kinemas which were allowed to charity.

The Sunday Entertainment Act did not require any such returns to be made, and at present he did not think he would be justified in asking local authorities for information on the point.

Labour Register

Sir Basil Peto (Barnstaple) has given notice of the following question on Thursday to be put to the Secretary of State for Home Affairs:—

Whether, in view of the decision of the L.C.C. to waive the condition of the granting of a licence to open kinemas on Sunday, that each exhibitor shall keep a register of hours worked by each employee, he will say what precaution will be taken in the absence of such register to secure the observance of the condition of labour on Sunday imposed by Clause 1 (1) (a) of the Sunday Entertainment Act, 1932?

FRANK HILL
Secretary of the K.R.S.

SUNDAY KINEMA PENALTY

FIRST CASE UNDER THE ACT

THE first prosecution under the Sunday Entertainment Act, 1932, was heard at Greenwich on April 11, when Jack Ransome, of Beechview, Ricketts Hill, Tatsfield, joint proprietor of the Palladium Cinema, Deptford Broadway, S.E., was summoned for contravening the law governing Sunday opening of kinemas.

Mr. Kingsley Cannon, for the L.C.C., said that there was a statutory condition attached to a licence for Sunday opening that 5 per cent. of the net takings should go to the Cinematograph Fund (a philanthropic fund administered by the Privy Council) and a further 10 per cent. to certain charities nominated by the licensees.

In this case Ransome rendered no returns for February.

Ransome, who declared that he was unaware of his obligations as to the Cinematograph Fund, said he closed down the theatre on February 26 and had filed his petition in bankruptcy.

He was fined £15 with a guinea costs.

CUDWORTH EXHIBITOR'S DEATH

We regret to record the death of Israel Lodge, the veteran director of the Picture House, Cudworth, near Barnsley, which took place on Friday. Mr. Lodge, who was 84 years of age, had been in failing health since the death of his wife two years ago. The funeral took place at the Barnsley Cemetery on Monday.

Edward J. Mannix and David O. Selznick were elected vice-presidents of the Metro-Goldwyn-Mayer Corporation at a meeting of the board of directors.

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MIDDLESEX BAN ON TAX FILM SCREENINGS

C.E.A. TO DEMAND REASONS FOR DECISION

ACTION is being taken by the C.E.A. in respect of a letter addressed to kinema licensees by the Middlesex County Council prohibiting the screening of the Entertainments Tax trailers in kinemas in the county. A copy of the letter has been handed to Norman Hart, the Association solicitor, who is to examine the legal situation and press the Council for an explanation of the reasons governing the ban.

The trailers have, of course, already been shown in Middlesex kinemas, but the new order, nevertheless, establishes a precedent against their future showing (unlikely as it may be) and against any films of a "like nature."

Council's Letter

The letter, which is signed by the Clerk to the County Council, is as follows:—

I beg to inform you that the attention of the County Council Licensing Committee has been drawn to the fact that certain films urging the abolition of the Entertainments Tax have been passed for exhibition by the British Board of Film Censors. . . .

I am directed to inform you that the Committee do not approve of the exhibition at your premises of these films, or any other films of a like nature, and in accordance with Regulation No. 26 attached to your licence, I beg to give formal notice that the Committee object to the exhibition of the films in question.

S.O. Antis' Move?

Arthur Taylor, secretary of the London and Home Counties branch, explaining the attitude of the C.E.A., gave it as his opinion that the Council's action might have been the outcome of pressure by anti-Sunday Opening members, who feared that exhibitors in the country might use their screens to canvass votes.

Tribute to the Screen

But the most satisfactory view of the matter Mr. Taylor considered to be that it was a powerful tribute to the power of the screen. Obviously members of the Licensing Committee realised that screen propaganda might strongly influence public opinion.

An official of the Middlesex County Council refuted the suggestion that the ban was in any way related to the Council's attitude in respect of Sunday kinemas. He suggested that the Licensing Committee thought that the pressure brought to bear on the Chancellor by this means was unfair.

NO REPRISALS

LIVERPOOL RUMOUR

"ALL MOONSHINE"

The announcement that Liverpool magistrates, by way of reprisal for the decision of exhibitors not to avail themselves of Sunday opening licences under the conditions laid down, had refused to issue Good Friday licences, is repudiated by members of the North Western branch of the C.E.A.

"All this talk of Good Friday licences being withheld at Liverpool because exhibitors refused to give 20 per cent. to charity and declined to open on a recent Sunday is just moonshine," said Dudley West in an interview with the *Kine*.

"Most exhibitors have obtained Good Friday licences, and the Clerk of the Liverpool magistrates has done everything to help these friendly relations will not continue," Mr. West added.

'THE PUBLIC BE HANGED'

TRADE SHOW ON WEDNESDAY

P.D.C.'s fifth Majestic production will be shown to the Trade on Wednesday next, April 19, at the Phœnix Theatre at 3 p.m., under the title of "The Public Be Hanged."

Produced by Phil Goldstone and directed by Majestic's ace director—Christy Cabanne—"The Public Be Hanged" is an enthralling drama of tangled lives amid the crazy finance that was the America of yesterday. The distributors of this film claim that it is the finest effort the newly formed Majestic Pictures Corporation have yet offered.

The unusually fine cast is headed by Pat O'Brien, Evelyn Brent, Neil Hamilton, and Mary Brian, and excellent support is afforded by Louis Calhern, J. Carroll Naish, Buster Phelps, Richard Tucker, John St. Polis, and Huntly Gordon.

KINEMATOGRAPH WEEKLY

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STILL SEEKING A SOLUTION

RECENT comments in C.E.A. circles on the difficulties of film hire recall a paper contributed by Randolph E. Richards at last year's summer conference. The need of the exhibitor is now more acute even than it was then, and in view of the community of interest that the percentage system has established, it is obvious that any solution that can be found will benefit both sides of the Industry.

At present we have reached a stage when the theatre can pay lower prices, or owe higher ones. Thanks to the general depression and the effect of the Entertainment Tax, a great number of kinema proprietors are further from solvency than ever.

This particularly applies to the smaller halls, and demands special attention because there is a tendency to generalise from the stability of big West End houses and to imagine their prosperity, or the appearance of it, is typical. Unfortunately, as many proprietors in industrial areas are painfully aware, the general condition is bordering on disaster.

We are, therefore, driven back to the old search for a reasonable scheme which will enable the whole of the business to make a living, and to do this with fairness and justice.

It is recognised that one of the main differences in the results achieved by the big circuits, as compared with the independents, is due to the superior bargaining powers of the former, by which their outlay for film hire is relatively economic.

A graduated scale is no new thing. The system is in common use, but it is felt that the starting-point demands a readjustment before the principle can be considered a practicable one for universal application.

No picture is good business for a renter if the exhibitor loses money on it. It is not good business to trade on such lines that one half of the Industry is spending its energies in organising to fight the other half. The successful issue of the Joint Film Rentals Committee is an urgent need.

WHEN IS AN ACT?

IT is no uncommon thing for the side defeated in a vote to argue that the result was somehow not a true reflection of public opinion. But surely it is a remarkable negation of the principles of democracy upon which we have been taught to rely when a group of councillors, beaten in a plebiscite, defy the verdict of the people they are supposed to represent.

The Town Council of Bromley has refused to put into operation a ruling for which it has a direct mandate.

At a recent poll on the subject of Sunday opening there was a majority in favour of 660. The Home Secretary accordingly made out the necessary Order.

Let there be no misconception about the rights of the Town Council. It is entitled to refuse an application. However outrageously the Council may be held to have misapplied its powers, the next move must be a constitutional one, and a fine little municipal battle seems to loom in the offing. What assistance the Trade can give in organising this should be given generously.

Common Sense in Programme Building

by **Sam Eckman, Jr.**

THE author of this article, who has just created a record by entering upon his third consecutive year as President of the K.R.S., here emphasises an argument he has developed before, in the effort to save the exhibitor from himself.

MORE and more it is being borne upon film producers that it is bad business to make poor films. The picture which gives producer, distributor, and exhibitor the best—indeed the only worth while—return upon money, thought and energy expended is the film planned upon a large scale. The haphazard money-stinted film fails to attract the public, and the exhibitor who screens it loses both money and prestige.

These remarks, of course, apply equally to British and American pictures.

Consequently, and for other reasons, there is a tendency in America to limit the supply of films of the lower categories and to concentrate upon making far fewer films, but aiming at a high standard of quality in every one. The cry of "Bigger and Better" films which has been heard at intervals throughout the last decade is becoming a reality in the aim for "Finer and Fewer" productions. The smaller number of American films will, of course, be augmented by those from British sources, but notwithstanding the improved quality of the latter, the numbers produced are not increasing at a sufficient rate to offset the American deficiency.

How does this react upon the exhibitor?

IT brings up in a new and more acute form the question of the presentation of film programmes. I ventured to express the opinion nearly two years ago that the British exhibitor should consider the possibility of abandoning the two-feature programme and of giving his patron one picture of outstanding merit.

I pointed out that the second feature of poor entertainment quality militated against the favourable impression which the good first feature made, and so brought about a dissatisfied state of mind.

The obvious reply to this was that of competition. "How can I," asked one exhibitor after another, "provide a single-feature programme when my opposition is running two features in a show which lasts three hours?" An eminently practical question.

IT is to be noted, however, that the *three*-feature programme is now rearing its head, and admitting the logic of those who felt themselves obliged to screen a two-feature programme because of competition, the three-feature programme appears likely to increase.

The K.R.S. has already realised that this type of programme is a real menace to the whole of the Industry, and has taken action to prevent this increasing. In doing this it is, incidentally, helping the exhibitor who might perforce be driven to a course of action which he feels to be fraught with danger.

In any case, were a majority of exhibitors to adopt the inanity of three-feature programmes, there would not be enough product to provide such programmes

EVEN the two-feature programme is threatened by the lessening quantity of product available, and exhibitors will be obliged sooner or later—sooner rather than later—to face up to the problem of where to get quality produced week in week out at two changes a week for the double-feature programme.

Apart from my conviction that the poor second feature definitely prejudices the good quality first feature, and that the average patron goes away with the annoyance caused by the poor picture more prominent in his mind than his satisfaction with the good picture, the question is one of economics.

It is not a paying proposition in a time like the present, when there is a scarcity of money for pleasure, to have to run to the expense of a second feature in a house whose gross receipts are down, due to circumstances with which we are familiar.

COULD not exhibitors set to work to find some means of agreement on this question? It ought to be possible to determine upon a course of action before a genuine shortage of product makes itself severely felt. If action is postponed until then the showman will be obliged willy-nilly to curtail his programme. By having to do it in a moment of panic he is not so likely to act wisely as he would by facing the problem beforehand.

S. G. NEWMAN

IF the evidence of the C.E.A. branches is to be believed, it is only the outstanding picture which nowadays brings real money to the box-office. And, for this reason, S. G. Newman should derive considerable satisfaction from the presentation next week at the Coliseum of his firm's long-awaited film "King Kong."

FOR "King Kong" is sheer box-office in its conception and execution. Beyond these two essentials, however, it is outstanding for the manner in which the film, harnessed for the past six years to the sound track, comes again into its own.

WITH the aid of some of the most brilliant technical work, it brings to the film that wide sweep of vision, the re-creation of the fantastic and the materialisation of illusion, which, in these highly sophisticated days, our producers hesitate to employ. "King Kong" is one of the most significant contributions to the modern film Industry.

THE tragedy of Mrs. Edgar Wallace will be felt by many in the Trade who knew Edgar's charming and businesslike wife. Our sympathy is extended to the family of the novelist's widow, who, incidentally, was a sister of the young British director, George King.

JACK HYLTON, music publishers, and a welcoming party greeted Jesse Crawford on Saturday at the Empire, where the best-known organist in the world is to play for a season. A genial, communicative man, Crawford gave some astonishing figures of his disc record sales, which must amount to over 10 millions. Over 700,000 of "Valencia" alone were sold.

LONG SHOTS

Amazing "King Kong"—A Beckenham Change—The Hollywood Conference—M-G-M Chief's Visit

I UNDERSTAND that C. J. Donada has severed his connection with the Regal, Beckenham, and that supervision of this house is in the hands of Earl St. John, who is also responsible for the Plaza, Catford, which, like the Beckenham house, is an interest of Arthur Segal, who initiated the Astoria circuit.

GLAD to renew acquaintance with burly, swarthy, genial Hal Roach, here to make an M-G-M British comedy. Roach has visited most of our studios and seen several hundred comedians in the few days he has been in London, and is deciding details this week.

HIS story will be elastic, on "Mumming Birds" lines. I found him full of praise for our school of comedy, and very interesting on his methods—which do not include a fully-prepared scenario.

HAROLD B. MILLAR, proprietor of the Princes, Brighton, is a Scot. Assuming him possessed of the national canny spirit, he must have suffered when one day last week he was obliged to let two people occupy one seat in his theatre. They were the Siamese twins, who were appearing at the Hippodrome. H. B. M. is still wondering if there isn't some other way of solving the problem.

EDMONTON EMPIRE, being rebuilt by Bernstein Theatres, has some interesting memories of Marie Lloyd. It is stated that one of the dressing rooms there had not been opened since the time when she was seized there with her fatal illness. On a dust-covered armchair was discovered an embroidered handkerchief with the words "To Beloved Marie from an admirer."

ARTHUR LOEW, who has been in London during the past week, has much of that quality of handling business outside the limelight which characterised his much-beloved father. He includes France, Germany and Italy in his itinerary before returning home.

KING ALFONSO, like his daughters, is a great admirer of good films. He was at the Academy Theatre on the opening night of "Der Träumende Mund" He also met Sam Goldwyn when over here.

ALISTER MACDONALD is making himself quite a specialist in newsreel theatres. He has drawn the plans for a theatre of this type to hold 230 persons in Buckingham Palace Road, and the L.C.C Building Committee has approved.

IN an interval between making films and acting on the stage Gracie Fields has been taking a holiday abroad, and, incidentally, looking down Vesuvius (a real hot-pot). A newspaper friend who has seen her says that one of her new imitations is "Vesuvius, as I heard it." There's a touch of Rochdale in it—but it's funny.

SPEAKING of Gracie reminds me of her success in the *Daily Express* competition. "Which of five famous women would you save from drowning, if only one could be saved?" Three times as many people would save Gracie as would save Ellen Wilkinson, Lady Astor, Gladys Cooper and Mrs. C. Sweeney.

JOHN THORPE, in pursuance of his duties as foreign manager of Gaumont-British, has been busy in South-East Europe, and has concluded deals in the Balkans, Jugo-Slavia, Greece and Roumania. He has, I hear, done well also in Egypt.

THE Greek deal is an eminently satisfactory one. It is proposed to build a new kinema in Salonika where British pictures, including the whole of the Gaumont-British, will predominate.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

A GROUP of executives, including, amongst others, S. R. Kent, Will Hays, Adolph Zukor, H. M. Warner, Nick Schenck, have left for Hollywood to discuss the position that has arisen out of the pay cuts.

THEY ARE to meet workers on the Coast and will go into film production problems generally.

A DEMAND for a return to full pay is anticipated, and certainly a protest against further cuts.

FULL PAY has already been restored at the Columbia and Hal Roach studios.

MR. AND MRS. JEAN HERSHOLT, Beatrice Lilley and Anna May Wong have sailed on the "Europa."

AIR SPECTACLE WITH 1,500 PLANES

PLANS FOR GREAT TEDDINGTON FILM

ONE of the most important projects ever undertaken by a British production unit is scheduled by Irving Asher, chief of the Warner-First National studios at Teddington, who is concluding arrangements for the production of a spectacular air picture with the Pittaluga Company of Italy.

In an announcement last week, Mr. Asher stated that he had acquired the British rights for the numerous air sequences in which at least 1,500 aeroplanes are engaged.

Some of the scenes of the picture, which has been made with the full co-operation of the Italian Government, under the title of "The Blue Army," are said by Mr. Asher to include incidents that are absolutely unique. For instance, we see:—

Aeroplanes landing in the Alps on skis.

A crack team of 36 aeroplanes looping the loop from the ground.

1,500 aeroplanes take off together in mass formation.

A smoke-screen being thrown round Milan.

"I have seen all the air pictures that have been made," added Mr. Asher, "but never have I witnessed anything to touch the scenes in this film."

The English version will differ very materially from the original, although the incidents described will be included. It will be directed at Teddington by an English director and with an English cast. Production is being done with the view of release in America.

Mr. Asher left on Sunday to complete the necessary arrangements for the production of the English version, which will probably be started at Teddington in about two months' time.

BAN ON FIVE EXHIBITORS

WARNING BY JOINT COMMITTEE

Recommendations have been made by the Joint Investigation Committee of the C.E.A. and K.R.S. that the K.R.S. should refrain from entertaining contracts with no fewer than five exhibitors.

It was stated that in one of these cases, the matter has been passed over to the solicitor for his consideration as to whether or not legal proceedings should be instituted.

Several other cases of irregularities were also considered by the Committee at its meeting on Wednesday in last week, and, as a result, the following intimation was issued:—

"The Committee regrets that, in spite of its repeated warnings, instances are still being found where exhibitors think it worth while to run the risk of being discovered committing illegalities and it cannot but again warn those who may contemplate committing or permitting fraud of the severe consequences to them that are likely to ensue from the discovery of definite and decided irregularities in connection with the issuing of tickets and the returns made to renters."

RELAYING RADIO

P.R.S. WIN TEST ACTION

GRAMOPHONE ISSUE NEXT

A decision of interest to exhibitors was given in the High Court last week when judgment was given for the Performing Right Society in the test action they brought to restrain a hotel from reproducing without a licence through radio sets, in the hearing of their customers, broadcast musical works in which the right of performance was vested in the plaintiffs.

Following upon this action, it is understood that a test case will be instituted by the Gramophone Company for the unauthorised reproduction of gramophone records. The action will be defended by the International Council of Music Users.

BRITISH MAKE-UP ARTISTS

L.C.C. Co-operate with G.-B.

The L.C.C. is co-operating with the Gaumont-British Corporation in an apprenticeship scheme for the training of British make-up artists.

With the increase in importance of the British film Industry, it is stated, it is realised that the art of make-up is an essential part of film making, and should provide a good living for anyone who becomes proficient.

The period of training will last for twelve months, and the salary during apprenticeship will be 5s. a week for the first three months, rising to £1 a week for the last six months. For an extended period of training at the option of the G.-B. Corporation for a further 18 months, the salary will be £2 a week for the first 24 weeks and £5 a week for the remainder of the period.

BEBE DANIELS

BEBE DANIELS SIGNED BY B.I.P.

To Star in Two Elstree Films

BEBE DANIELS, the famous American film star, has been signed up by B.I.P. to star in two talking pictures.

The first of these is an adaptation of a German film, to be entitled "She Wanted Her Man," and will be directed by Paul Stein, also signed up by B.I.P.

On the completion of this film Miss Daniels will star in "The Southern Maid," the famous musical comedy hit, playing opposite Harry Welchman. Nancy Brown will also play a leading rôle in this film, which it is anticipated that Harry Hughes will direct.

Miss Daniels will sail for England immediately on the completion of her latest film which she is making for M-G-M.

YORKS PERSISTENCE

M.P.'s AGREE TO RECEIVE TAX DEPUTATION

The Sheffield branch of the C.E.A. acted wisely in refusing to accept the rebuff of the Sheffield Members of Parliament. These M.P.s, at a group meeting at the House of Commons, decided to turn a deaf ear to the exhibitors' appeal for assistance in getting the incidence of the Entertainment Tax reduced.

In arranging for the exhibitors in each of the twelve Parliamentary Divisions to interview the Member for their own particular area, they have been able to get in personal touch with each Member of Parliament, and in practically every case to convert them to a more favourable opinion.

The interviews were all arranged by Arnold R. Favell, Secretary of the Sheffield branch, and in each instance actual figures were provided showing clearly what the tax, particularly that on the cheaper seats, meant to exhibitors.

Sheffield has worked exceedingly hard in connection with the tax campaign, as is shown by the fact that over 100,000 signatures were obtained to the petitions.

Leicester M.P.'s Promise

A special meeting of the Leicester C.E.A. was held at the Palace, Leicester, on Friday, when the deputation met M. Lyons, M.P. for East Leicester. The business was a discussion of the Entertainment Tax as it affects the kinema theatres in the Leicestershire area.

Mr. Lyons promised to give the matter his careful consideration when the opportunity arose.

Reserves Being Eaten Up

A deputation of Bolton exhibitors, headed by Capt. G. B. Row, last week presented the local petition, containing the signatures of 18,425 kinemagoers, pressing for the abolition of the additional entertainments tax imposed in the supplementary Budget of 1931, to Sir John Haslam, the local M.P.

Capt. Row said no one wanted to see kinemas closed down because they had come to the end of their resources. But reserves were being daily eaten up, as many exhibitors, realising the burdens of the poorer classes, were paying the tax themselves. Out of 1,742 kinemas in one area, 200 were closed, and there were 422 closed all over the country.

Black Country M.P.'s Support

Black Country M.P.s have unanimously decided to draw the attention of the Chancellor of the Exchequer to the heavy incidence of the Entertainment Tax on the cheaper seats of kinemas and urge that the tax be reduced at the earliest possible moment.

"LOYALTIES" IN CUTTING ROOM

With the shooting of Newmarket paddock scenes, "Simpsons" restaurant, the automobile and "death leap" sequences, filming of Galsworthy's "Loyalties" is completed, the Ealing Studios report. Cutting has begun, and is expected to occupy the next three weeks.

General Manager Harry Rose, of A.B.F.D., has scheduled the "Loyalties" Trade show for early in May. The London release is set for October 23.

S.O. FIGHT PROGRESS IN LONDON AREA

SUNDAY KINEMAS IN MIDDLESEX

DRAFT ORDERS ARE NOT ENOUGH

A MEETING of the Sunday Opening Committee of the Middlesex County Council was held on Tuesday to discuss conditions governing the opening on Sundays of kinemas in the county. A draft of the proposed conditions has already been approved by the C.E.A., with the exception of one regulation referring to a register of hours worked weekly by each employee.

The *Kine.* understands that the Middlesex Committee was prepared to give way in respect of this condition.

Draft Order Not Enough

The County Council has already granted permission for Sunday opening in areas for which draft orders have been obtained in the House of Commons, although a recommendation from the Sunday Opening Committee that permission should be automatically given in all such future cases was turned down at the last meeting of the full council.

Individual applications will have to be made in respect of eash district which may be granted a draft order as the result of a local referendum.

Sanction for Five Districts

Areas governed by the Middlesex County Council for which draft orders have been granted are Acton, Edmonton, Hayes, Harlington, and Tottenham; in each of these Sunday opening has been approved by the Council.

In addition, Twickenham has recently polled in favour of Sunday kinemas, and a poll is taking place this week at Willesden.

S.O. POLL IGNORED

COUNCIL REFUSES LICENCES

The General Council of the C.E.A. is discussing the amazing situation that has arisen at Bromley. Here, notwithstanding that the poll was overwhelmingly in favour of Sunday kinemas, the local council has decided not to grant kinema licences.

At the council meeting, Coun. Guthrie contended that the poll did not represent the true feelings of the people of Bromley, and, after further discussion, the resolution to grant the licences was defeated by 14 votes to 8.

The decision of the Council will be considered at Wednesday's meeting of the General Council. In the meanwhile, exhibitors are asking what will be the situation should a Bromley hall open without a licence on Sundays, particularly as the necessary draft order under the Sunday Opening Act has already been issued by the Home Secretary.

Wages Dispute at Sheffield

TRADE UNION ALLEGATIONS

A recurrence of the trouble between Sheffield exhibitors and the Sheffield Trades and Labour Council with regard to employees' wages is threatened.

It was alleged that the wages of girl attendants had been considerably reduced at a number of kinemas, and it was stated that a widespread boycott is to be put into operation. The Executive of the Trades and Labour Council, and Labour Party are once more interesting themselves in the matter, and it is being stated that girls are working 80 hours a week for 17s. 6d. It is also stated that some exhibitors are offering girls 8s. to 10s. weekly for a 28-hour week, and so avoiding the necessity of employees having to pay National Health contributions.

Chatting with a number of exhibitors, writes a *Kine.* representative, I get a denial that conditions are anything like so bad as has been stated, or that there has been any general reduction in wages. One prominent exhibitor showed me what he paid the girls at his hall, and the amounts were much more substantial than those stated in the newspapers. He said the talk about a boycott would not cut much ice with exhibitors, as that had been tried for months at a time in various parts of the city without success. So far as I have been able to ascertain, no exhibitor has received complaints, or has the Sheffield branch of the C.E.A. been approached. The girls do not belong to any organisation, although in the past several efforts have been made to organise them.

£80,000 CAPITAL INCREASE

FOR LONDON FILM PRODUCTIONS

It is understood that arrangements have now been completed to increase the capital of London Film Productions by £80,000 —from £20,000 to £100,000.

Alexander Korda, joint managing director of London Film Productions, informs the *Kine.* that two films will be started immediately after the Easter holidays. They are "Wings Over the Jungle" and "Henry the Eighth."

Alfred Hitchcock, who recently joined Mr. Korda's organisation, has been assigned to make the latter film.

WIN AT BARKING

Wembley and Willesden Polls

ALTHOUGH only thirty-three per cent. of the electors voted at Barking on the question of Sunday kinemas, the result proved an overwhelming victory for the Trade. The large majority was particularly gratifying in view of the strenuous efforts of the opposition. Figures:-

For	6,832
Against	2,670
Majority in favour	4,162

There are three kinemas in the area, the Broadway, the Electric Theatre and the Capitol. The last-mentioned being an A.B.C. house, the A.B.C. executives were largely in evidence and the successful outcome of their efforts added zest to the enjoyment of the staff dance at the Regal, to which R. S. Bromhead, S. Simpson and others immediately repaired after the result was made known.

Wembley Polling

The Sunday opening poll at Wembley took place on Wednesday and a vigorous fight has been waged by the Trade, which is organised by Victor Moss. Polling took place from between 8 a.m.-8 p.m. An appeal for cars and helpers was made by F. Manches, of Wembley Cinemas, Ltd.

Help for Willesden

Intensive opposition has been encountered by the Trade in the Willesden campaign, which reaches its zenith on Saturday when polling takes place from 9 a.m. to 9 p.m.

An urgent appeal to the Trade has been made by the local Sunday Films Association with headquarters at 289, Willesden Lane, N.W.2 (or Willesden 5351). W. C. Dawes, managing director of Modern Cinemas, Ltd., told the *Kine.* that, in view of the very strong opposition at Willesden, help is urgently needed.

Surbiton Application

Surbiton exhibitors have applied to the local council advising that steps should be taken in respect of an application for a draft order

Ilford Council's Report

At Ilford Corporation the town clerk stated that a report upon the provisions of the Sunday Entertainments Act, 1932, would be circulated, at an early date, to each member of the Council, and added that, subsequent to the last meeting, no further formal representations had been received by the Council on the question of the Sunday opening of kinemas.

At East Barnet

A town's meeting is to be held at East Barnet on Friday, April 21, to consider S.O.

WALLASEY S.O. TERMS

SELECTION COMMITTEE NOMINATED

Wallasey Watch Committee has decided that in the event of the draft order for general Sunday opening being confirmed, 10½ per cent. of the gross admission takings, after deducting Entertainments Duty, shall be paid at the end of each quarter to the borough treasurer for the Cinematograph Fund and for other charitable objects. For the purpose of this condition audited accounts relating to the admission takings shall be submitted quarterly.

Exhibitions shall be held only between 8 (or 8.15) p.m. and 11 p.m., but the premises may be open to the public for admission not earlier than 7.45 (or 8) p.m., and music, other than vocal, may be given during the period of assembly, provided that such music is not advertised and does not form part of the programme. The premises shall be closed not later than 11.15 p.m.

A synopsis of every film shall be submitted to the chief constable a reasonable period before the date of its exhibition and all films shall, before exhibition, be approved by a Selection Committee to be constituted thus:—Five members of the Watch Committee, two representatives of the kinema licensees, two members of religious bodies to be co-opted by the before-mentioned seven members.

NEWCASTLE DISCUSSION

DEFERRED BY COUNCIL

It had been intended at the last meeting of the Newcastle City Council to consider the recommendation of the Watch Committee that a town's meeting should be held in connection with Sunday opening.

The agenda before the Council, however, was of too lengthy a nature to permit of Sunday entertainments being fully discussed, and the debate was adjourned until the next meeting of the Council, on April 19.

A letter from the Newcastle and District Sunday School Union urged that the further secularisation of the Sabbath should be resisted. The Council also received a deputation representative of the Anglican and Free Churches in the city, and of the Lord's Day Observance Society.

Local exhibitors have already stated their case to the Watch Committee.

Wera Engels, the German star of THE GREAT JASPER (Radio)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., April 13 and Wed., April 19

Tuesday

Topaze; Sailor be Good (*Radio*)

Cambridge Theatre. **3 p.m.**

"Topaze" is a brilliantly conceived and no less brilliantly acted comedy in which John Barrymore will be found to give a delightfully whimsical performance ably supported by Myrna Loy and a strong cast.

It is the story of a simple-minded schoolmaster who is too transparently honest to succeed even as a master. His very honesty is turned into money by an unscrupulous swindler, and when the little schoolmaster discovers the rewards of dishonesty as opposed to his trials as an honest man, he turns dishonest with a vengeance, even to the extent of blackmailing the man who exploited him.

The whole picture is handled in the manner of a light satire, and the direction of Harry D'Arrast has retained the champagne-like vintage of the original French play upon which it is based.

"Sailor Be Good"

Preceding the "Topaze" Trade show will be "Sailor Be Good," a robust comedy of fighting sailors starring the irrepressible Jack Oakie, with Vivienne Osborne playing opposite. It is a mix-up of laughs and ring fights, with Jack Oakie playing the rôle of a champion boxer with a liking for wine and women.

Everest (*Wardour*)

London Hippodrome. **3 p.m.**

This unique offering in the history of outdoor filming, "Everest," brings to the screen a graphic story of the attempt to scale the dizzy heights of the highest mountain in the world.

The story of the Mount Everest Expedition tells of the great struggle against terrific natural forces amid cold and tempest in the rarefied atmosphere on the roof of the world, and has been graphically dramatised by Captain Noel, F.R.G.S., who accompanied the expedition as official photographer and who has also written a book on the subject, entitled "Through Tibet to Everest," from which the film "Everest" was adapted.

Not only does the film show the actual attempt to gain the summit, but also visualises the quaint customs of the queer people of Tibet, through which the expedition passed.

The dramatic climax to the adventures of the expedition came when two of the party of British explorers, Mallory and Irvine, met their death.

A running commentary, which in no way interferes with the dramatic quality of the picture, adds greatly to the interest of the film.

Wednesday

Leave it to Me (*Wardour*)

London Hippodrome. **3 p.m.**

One of the most brilliant novels on which Ian Hay and P. G. Wodehouse have collaborated, and one which has already enjoyed an outstanding success on the stage, "Leave it to Psmith," has been made by B.I.P. into a talkie film, under the film title of "Leave It to Me." Gene Gerrard, one of the "safest bets" among the world's comedians, is the star.

The story concerns the adventures of one Sebastian Help, who guarantees to undertake anything for anybody. He is asked to steal a family heirloom in order that his client may return same and claim the reward, which will enable him to marry the owner's niece. Disguised as a Bloomsbury poet, he visits the country house which is to be the scene of the crime, and there matters become complicated when Sebastian himself proceeds to fall in love with the cause of all the trouble, meantime a bevy of crooks also plan to steal the necklace.

In this fast-moving comedy, directed by Monty Banks, the star is supported by Molly Lamont, who is once again his leading lady, and for whose sake men turn crooks; Olive Borden and George Gee, who appear as a couple of American crooks; a new-comer, Clive Currie, who already has to his credit a long succession of outstanding characterisations at the Shaftesbury Theatre; Gus McNaughton, who played oposite Gene in "Lucky Girl"; Tonie Bruce, the Duchess-par-excellence; Syd Crossley, the rubber-neck whom filmgoers will remember in "To-night's the Night" and "The Maid of the Mountains"; Melville Cooper, the famous society dude-de-luxe of "Intimate Relations," and other West End successes, and Peter Godfrey, another well-known West End actor and producer.

Past of Mary Holmes; Cheyenne Kid (*Radio*)

Cambridge Theatre. **3 p.m.**

"The Past of Mary Holmes" is the talking screen version of the popular Rex Beach story, "The Goose Woman," which in its silent screen version proved very successful at the box-office.

This picture brings to the screen Miss Helen MacKellar, a very well-known American stage star who has hitherto resolutely refused all screen offers. The part of the old Goose Woman, once a famous opera star who, through her craving for publicity, nearly sends her son to the electric chair, offered her such possibilities that she felt obliged to accept.

The picture is tense human drama from beginning to end, and Helen MacKellar, in the title rôle, is said to give a really masterly performance. Eric Linden and Jean Arthur are in strong supporting roles, with Skeets Gallagher providing the comedy.

The picture which precedes this, "Cheyenne Kid," is a typical Tom Keene Western with plenty of action, thrills and love interest.

Marion Davies, in PEG O' MY HEART, an early M-G-M show

"A Farewell to Arms"

CARLTON RUN FOR HEMINGWAY STORY

A War-time Love Romance

"A Farewell to Arms," the Paramount picturisation of Ernest Hemingway's novel, will be presented at the Carlton Theatre for a special season commencing Thursday, April 27, immediately following the close of the run of "Cynara."

The film is based on one of the most widely read and discussed novels of recent years. Ernest Hemingway's works have set a new style in contemporary literature, and "A Farewell to Arms" created a furore across two continents when it appeared.

The successful negotiation by Frank Borzage of the many difficulties presented in the transfer of incidents mirrored on such a wide canvas as that covered by Hemingway is manifested in the advance accounts on "A Farewell to Arms." According to preview reports this screen translation treats the magnificent love-story with a tender and ineffably moving understanding. It is at all times a real and intensely human and an unforgettable document of two people whose lives are tossed about in the cataclysmic scene that was the break-up of the Italian front.

Helen Hayes, in her rôle of the nurse, is said to bring to the screen the greatest acting of her career. Her artistry succeeds in portraying a heroic character and making the audience live and feel her joy and sacrifice.

Gary Cooper is tremendously effective as the young officer, the careless Tenente, whose life means only another drink and another visit to the Villa Rossa, until he meets the girl who changes the entire course of his career; while Adolphe Menjou is brilliant as the gay and cynical Rinaldi.

Other players in the brilliant cast of "A Farewell to Arms" are Mary Philips, Jack La Rue, Blanche Friderici, Mary Forbes, and Gilbert Emery.

Scenes from LEAVE IT TO ME, which Wardour is Trade showing next Wednesday. Based upon the successful novel and stage play "Leave it to Psmith," by Ian Hay and P. G. Wodehouse, the film features Gene Gerrard with Molly Lamont, Olive Borden and Gus McNaughton

S.O. CONDITIONS IMPOSED AT BRUM

TAX CAMPAIGN PROGRESS

A PRELIMINARY report of the discussion at a joint meeting with the city justices was submitted at the monthly meeting of the Birmingham and Midland branch of the C.E.A.

H. B. LANE, chairman of the branch, after promising that full particulars of what transpired would be circulated in due course, said he wished to refer at once particularly with regard to Sunday opening.

In the first place a fire attendant must be nominated. It was also laid down that persons in charge during the absence of licensees must be free to exercise general supervision and control throughout the performances. It was suggested that the appointment of the senior or chief attendant, or, in some cases, the doorman, would probably meet the situation.

Another condition was that staffs must not be unduly reduced, but the representatives of the Association had pointed out that fewer attendants were required when the programme was not continuous. Adequate supervision of houses must be maintained, and category boards must be used in exactly the same way as on week-days.

With regard to the record book and the amount of wages paid to members of the regular staff on Sundays, the justices required that a figure showing a proportionate sum should be entered, say, one-sixth of the weekly wages. The justices claimed that the record book should be open to inspection by any of their officers.

As to the storage during the week-end of film over and above 20,000 ft. permitted, it was intimated that the justices would confer with their technical officers.

The Tax Campaign

S. W. CLIFT reported on the progress made locally with the campaign against the Entertainment Tax. He said a large number of petitions had been collected, and many Members of Parliament had been interviewed, while arrangements were being made to interview others. It was intended to see that every Member of Parliament received the signed petitions.

Through the efforts of local exhibitors, Mr. Neville Chamberlain had personally received a deputation from the association, and whilst naturally he would express no opinion, the members of the deputation were hopeful of some success.

Film Rentals

The CHAIRMAN reported that the Emergency Committee of the branch had carefully considered the position in regard to film rentals. Certain steps had been taken, and he hoped to be in a position shortly to report distinct progress.

In answer to inquiries respecting the position of members of the branch outside Birmingham, Mr. Lane explained that those in the outside districts would benefit correspondingly to members carrying on business in the city.

Children and "A" Films

In discussing the General Council proceedings, Coun. G. F. MCDONALD said that in regard to children, the Home Office had issued a circular to all licensing authorities. If the recommendations contained in the circular were carried out an end would be put to the restriction which excluded children under 16, even though accompanied by a parent or a *bona-fide* adult guardian, when "A" films were being exhibited.

Good Friday

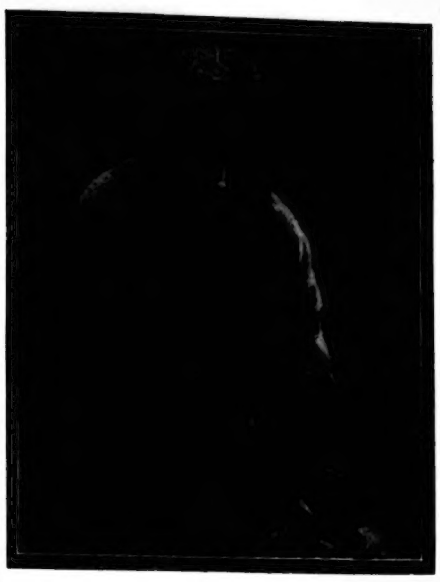
A reminder was issued that Good Friday performances in Birmingham were covered by the annual licence, although it was expressly stipulated that only films suitable to the day, and no slapstick comedies, should be shown.

P.R.S. Licences

H. B. LANE mentioned that P.R.S. licence fees were due on April 5, and emphasised that no rebate could be obtained unless that were paid within a month from that date.

Re-Assessments

Members were advised to fill up assessment forms which had been received and, on receipt of any notice of increased assessments, consider whether an appeal should be lodged.



Helen MacKellar, famous stage actress, in THE PAST OF MARY HOLMES, which Radio is Trade showing on April 19

NORTH-WESTERN MOBILISING FOR TEST S.O. FIGHT

Time-Wasting Trade Shows

THE GRAVE RISK OF GUARANTEES

ALL the resources of the North-Western branch are being mobilised to bring to a successful issue the Sunday opening campaign in Wallasey, where the Town Council has decided to make a draft order. Wallasey will be the first municipality in that part of the country north of Birmingham to seek permission for general Sunday opening. Opposition is promised by the Church Council, and it is a foregone conclusion that there will be a poll of the electors.

Hence, preliminary notice was given at the monthly meeting of the North Western branch of the C.E.A., held at the office of the secretary, G. DUDLEY WEST, on Friday, of the need for motor-cars—as many of them as possible—to take voters to the polling booths. Coun. R. HAMILTON GODFREY presided.

B. MILLER gave a brief report on what had happened in Wallasey, but the main feature of his remarks was an urgent appeal for the loan of motor-cars on polling day. This would be the first big fight on general Sunday opening in the north-western area, and much would depend on the result. It would be a bad look-out for Merseyside if they were not successful in Wallasey.

Badly Planned Trade Shows

In the delegates' report, the CHAIRMAN made particular reference to the late time of starting Trade shows. Cases had been reported to the General Council where exhibitors travelled a long way and spent a lot of money in attending these exhibitions, only to find, after making every endeavour to be prompt, that the show did not start until about 20 minutes after the advertised time. Another complaint was that owing to the admission of deadheads, exhibitors had to take a back seat or perhaps get none at all.

J. R. DOVENOR

J. R. DOVENER explained that C.E.A. officials felt this was a matter to be dealt with locally rather than by headquarters. Most definitely he was of the opinion that the branch should make immediate approaches to the renters and get them to adopt the business-like arrangements. At present shows were timed to commence at 10.45 or 11 a.m., when actually they might be 20 minutes or more late, and then often shorts were projected before the feature. He moved a resolution for the appointment of a small committee to interview the renters on the point. This was seconded by W. J. LOCKE.

Although in sympathy with the object of the proposal, B. MILLER thought they were more likely to be successful by adopting a different procedure, and suggested a letter be sent to the renters, notifying them of the feeling of *bona-fide* exhibitors. Renters must have some reason for delay, and an opportunity should be given them to reply to a communication from the branch.

He was also most anxious that this topic of late starts should not be dealt with at the same time as the complaints of the admission of headheads to Trade shows, and that would be likely to happen were a committee appointed to interview the renters. As a first step, however, he thought a letter of protest to every renter in the Liverpool area, requesting them to notify exhibitors what time they really intended to start their Trade shows, would be the most efficacious step. If the local renters did not meet the wishes of exhibitors, then the latter could take up the matter direct with London.

Subsequently, J. R. DOVENER agreed to modify his amendment on the lines suggested by B. Miller. A letter will therefore go to Liverpool renters.

"Exclusive"

Complaint was made of a misleading advertisement in respect to a certain first-run film shown at a city theatre. J. R. DOVENER said an advertisement appeared in a local evening newspaper, declaring the "——— was the only theatre where 'Grand Hotel' could be seen."

As this might mislead the public, he telephoned the secretary at a time when the committee of the branch happened to be sitting, but the committee, after considering the matter, came to the conclusion that nothing could be done. The result was that he had to deal with the matter in his own way. Members of the branch might have noticed that the offending advertisement did not appear the next day.

The advertisement was produced. It read, "Make no mistake. 'Grand Hotel' cannot be seen at any other theatre in Liverpool." Then in small lettering on the next line, "This week, the final week."

"This sort of thing," exclaimed W. C. SCOTT, "should be brought to the renters' notice, because it is damaging to the subsequent-run halls. Personally, I think the renters have some right of redress."

A resolution was adopted to the effect that should there be a recurrence of the trouble outlined by J. R. Dovener, officials of the association should interview the offenders.

Guarantees

R. HAMILTON GODFREY, discussing the business dealt with at the last General Council meeting, said many halls in various parts of the country were not in a prosperous state, and renters, recognising this, had adopted "a gesture of owing" instead of "paying" in respect of guarantees. Unfortunately, not all exhibitors could adopt such a procedure, and perhaps it was as well, but he had no hesitation in saying that the exhibitor who signed agreeing to pay guarantees, even if only as a matter of form, was taking a very grave risk.

J. SARONIE mentioned there were at least three firms of renters insisting upon guarantees.

The CHAIRMAN: Why should the exhibitor sign the guarantee if he knows there is the slightest possibility of not reaching the stipulated figure? The General Council has always deprecated guarantees.

Category Boards

During a discussion on the Home Office recommendations which may be given legislative effect, the CHAIRMAN said many exhibitors were already making use of category boards outside their theatres, and he advised those in territories where the local authorities did not insist upon these boards voluntarily to make the innovation. They might save themselves a lot of trouble later on.

J. SARONIE pointed out that many films were sent out by the renters minus an "A" or "U" certificate. It was unfair, he said, that the onus of producing these should be on the exhibitor. Renters should see that the films were appropriately certificated.

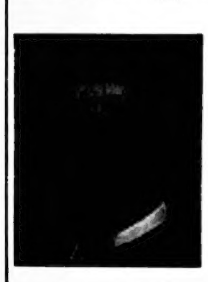
It was unanimously decided to send a recommendation to the General Council, urging them to impress this on the K.R.S.

Liverpool's Sunday

Through Liverpool exhibitors not opening their kinemas on a recent Sunday for which permission was obtained, have they forfeited one of the two days allowed them by the magistrates? It may be remembered that when the licences were granted by the justices, they stipulated that 20 per cent. of the takings must be given to charity, which would in many instances have involved loss.

J. W. GRACE thanked the Liverpool members for the magnificent manner in which they responded to the suggestion that they should not open their halls on the particular Sunday. He knew one theatre, not a member of the branch, which had proposed to open, but when the proprietors understood the circumstances, they decided to act with the C.E.A. members, and gave the proceeds of an afternoon show to an organisation they were desirous of helping. He thought that they were now free to make a further application for another Sunday. He suggested that they make the offer to the magistrates of 10 per cent. of the takings for charity.

W. C. SCOTT said the question would arise whether Liverpool exhibitors were entitled to open on two Sundays in 1933, in view of the fact that they had not availed themselves of the opportunity of opening on one of the Sundays for which permission had been granted by the magistrates. The magistrates might say, "We have allocated two Sundays, one of which has passed. That you did not open is your own fault."



W. C. SCOTT

J. W. GRACE: It is no use opening your hall on a Sunday to incur a loss.

Concerning the point as to whether Liverpool kinemas still had the right to open on two Sundays in 1933, P. HANMER explained that the Act clearly stated that the local authority may allow kinemas to open on two Sundays in the year. The magistrates had already done that, but exhibitors, for quite good reasons, decided not to open on one of the two Sundays.

It was decided to make a new application to the magistrates for permission to open on two Sundays in 1933, this application to supersede the previous one which was granted by the magistrates, with the attached terms which have since proved unacceptable.

Employees and Good Friday

It was reported that the Birkenhead magistrates, in changing their minds over Good Friday opening, had included in the terms, a condition stating that employees who work on Good Friday must be allowed a corresponding time off without loss of wages.

"This is a precedent," said B. MILLER, "that requires to be watched very carefully."

W. C. SCOTT pointed out it was a serious matter if 17 or 20 members of a staff had to be released from duty the same week in order to comply with the magistrates' requirements. The magistrates would not alter this condition, and it would be extremely difficult for some exhibitors to arrange the duties of their staffs without impairing the general standard of efficiency.

Tax Fight

During the report on the work that has been done by the local committee dealing with the Entertainment Tax campaign, the CHAIRMAN said in the last fortnight they had interviewed the Members of Parliament for Warrington, Northwich, Widnes, Kirkdale (Liverpool) and St. Helens, and J. Saronie had put the case before ALED ROBERTS, M.P. for Wrexham.

It was reported that a communication had been received from the Manchester branch which had appointed a deputation to wait on the 70 M.P.s representing the Lancashire constituencies. The North-western branch was asked to appoint members to form part of the deputation.

The CHAIRMAN and P. HANMER were appointed.

Scenes from A FAREWELL TO ARMS, adapted from the famous novel by Ernest Hemingway, which is due for a Carlton presentation on April 27. The cast includes Helen Hayes, Gary Cooper, with Adolphe Menjou (Paramount)

ALARMED AT FILM HIRE FIGURES

WALES DEMANDS ACTION

THE monthly meeting of the South Wales and Monmouthshire branch was held at Cardiff on Friday, ARCHIE JONES (Cwmcarn) presiding. Considerable time was spent discussing the high percentage demanded for film rentals.

The CHAIRMAN pointed out there was now a tendency to ask 50 per cent. for any film that was in any sense above the ordinary picture.

J. ERNEST SPRAGUE (Pontypridd): There is only one effective method. It is to get exhibitors in the same town to stand shoulder to shoulder, and decline to pay these percentages. Until you can get them to do that it is just like thrashing a dead horse.

The Sliding Scale

W. BERRIMAN (Pontypridd) remarked that a scheme was put forward at the last annual conference—a sliding scale idea—which everyone thought was workable, and would be of considerable benefit. He thought they should write to the General Secretary and make some effort to put that scheme into operation.

S. ATTWOOD (Newbridge): To strengthen our position, the West of England is also supplied by Cardiff with their films. Is it possible to have a sort of affiliation between Cardiff and Bristol to go into this matter?

H. VICTOR DAVIS pointed out that the General Council could do nothing without the co-operation of the branches, and he thought they ought to pass a strong resolution on the question, and instruct their delegates to support the attitude taken up by the other branches.

He went on to explain how the Joint Film Rentals Committee was formed following a resolution which he proposed at the annual conference, and said that subsequently a discussion took place with the representatives of the K.R.S. That did not take them very far.

One of the renters' representatives remarked: "The greatest difficulty we have is that in some cases the exhibitors' overheads were put down at a very inflated figure." Unfortunately, after this, Mr. Davis continued, no other meeting was called.

It was simply atrocious the way film hire had been going up recently. They would certainly have to consider taking drastic action and see how far they could combine to prevent the increased charges.

R. DOONER (Maesteg) thought they were bound to have some evidence that exhibitors who were against the high charges were really sincere. There ought to be some sort of a bond, say, of £100, put up by each exhibitor under which he pledged himself to stand out against the prices. To be any good he felt that it must go down in black and white that they were not to pay this 50 per cent. Unless they were prepared to enter into a bond that for a reasonable period, say from two to five years, they would combine to fight this percentage, they would get no further.

It Can be Done

A. O'CONNOR (Barry) pointed out that a combined effort such as that suggested by Mr. Dooner was successful some time ago in the motor trade. It arose on the question of petrol charges, and each individual trader put down £25 in hard cash and pledged himself not to sell after a certain date a gallon of the combined petrol under forfeiture of the money. The result was that within 24 hours the suggested new charges were withdrawn.

The secretary (W. J. FOOKS) suggested that one way of helping would be that when the film reports were marked the film edition might put down the percentage that he considered the exhibitors should pay for the film.

A resolution was proposed by W. G. FRITTER (Oakdale) that after the question had come before the General Council the branch should hold a special meeting on the subject. R. DOONER seconded.

Agreeing to this course, H. VICTOR DAVIS also submitted the following resolution which he suggested should be sent to the General Council, and if necessary to the K.R.S.:—

> That this branch views with the most serious alarm the increasing tendency of higher percentage for film hire, and especially the frequency with which high percentages are asked for films that do not deserve it. This branch calls upon the General Council to do all they possibly can to help the Association to meet this new and increasing danger. We wish further to emphasise that in South Wales with increased depression, this increasing of film hire has become a most serious danger.

R. DOONER seconded, and both resolutions were carried, the branch deciding to hold a special meeting on Friday, April 21.

Trade Shows and the Outsiders

The question of dead-heads in Trade shows was again raised by S. ATTWOOD.

It was pointed out by H. VICTOR DAVIS that this was really a matter for the Cardiff exhibitors. Naturally they liked to have these Trade shows held in their kinemas. He had always been of the opinion, too, that the renter had a right to have a certain number of people seeing his film as it was helpful both to the renter and the exhibitor that there should be some atmosphere attaching to the showing of the picture.

FRED PHILLIPS (Brynmawr) and J. E. SPRAGUE did not agree, the latter remarking that it was not only a matter for the Cardiff exhibitor only, for it affected exhibitors within a radius of at least 15 miles.

FRED PHILLIPS: And it all depends how people view it. They may go outside and damn it.

Two other members remarked that they

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J. C. Squier, sales director of M-G-M, welcomes Hal Roach, the comedy producer at Waterloo. Mr. Roach is to produce in England for M-G-M release.

SUSSEX DENOUNCES 50 PER CENT. RENTAL "RACKET"

Identity Badge Suggested for Bona-fide Exhibitors

THE "scandalous" position in regard to deadheads at Trade shows, the Entertainment Tax compaign, and the vexed question of film rentals were among the subjects discussed at the monthly meeting of the Sussex branch of the C.E.A., held at the Regent, Brighton, briefly reported in last week's issue of the *Kine*. W. T. BRADSHAW (Brighton) presided.

Activities of deputations appointed at the previous meeting to present the Entertainment Tax petitions to respective M.P.s in the area were reported.

Herbert Shanly (branch delegate) wrote, stating that Major J. S. Courtauld, M.P. for Chichester Division, was convinced that a case for a reduction had been made out. While not definitely pledging himself, Major Courtauld said that, if the Chancellor felt himself able to make some reduction, he would heartily support it.

R. E. RICHARDS stated that John Slater, M.P. for the Eastbourne Division, had promised to do all he could to assist.

The CHAIRMAN read correspondence that he and Harold B. Millar had had with the two Brighton M.P.s—Major G. C. Tryon (Minister of Pensions) and Sir Cooper Rawson. Petitions signed by 27,522 people in Brighton and Hove were presented.

Major Tryon, to whom had been forwarded the C.E.A. pamphlet on the disastrous results of the increased tax, promised to consider the exhibitors' representations and to submit them to the Chancellor of the Exchequer.

Sir Cooper Rawson wrote, and promised to present their petitions to the Chancellor of the Exchequer. He added that "I am in favour of doing anything to support the British film Industry, which, I am glad to think, is improving so much; and I take it that the reduction in tax would indirectly benefit it. I cannot, however, give any pledge to vote against the Budget, because it might mean the defeat of the Government and a General Election, after which the kinemas would be worse off than they are now."

The meeting agreed to adopt the course suggested by Sir Cooper.

Dividends a Difficulty

ARTHUR DEARDEN observed that neither M.P.s nor the Chancellor were likely to think the kinema Industry so greatly impoverished when they looked round and saw huge, luxurious super-kinemas, like palaces, being erected "here, there and everywhere!"

F. THEOBALDS also pointed out that the profits and dividends of the big film companies were also likely to create a difficulty in the minds of M.P.s looking at the matter as business men.

A MEMBER: It is up to some of us small men to publish our losses!

Tax Campaign Optimism

RANDOLPH E. RICHARDS said he did not think that the building of new kinemas affected the question; that was a question of progress. Personally, as a member of the deputation to the Chancellor, he could say that Mr. Chamberlain was much impressed by the figures placed before him. "I am a little more optimistic than I was a year ago," said Mr. RICHARDS. "When Lord Snowdon gave the Tax-free up to sixpence he saved the businesses of small exhibitors up and down the country; and if that is done again it will save many small businesses again from going broke."

The CHAIRMAN said that the position of the big companies was not comparable with that of the small exhibitor, whose profits had seriously decreased throughout the country. Unfortunately, the only reports available to the public were those of a few of the larger companies who enjoyed a unique position in the Trade.

Mr. RICHARDS pointed out that it was the very favourable booking terms that these companies were able to command that enabled them to make such good profits.

J. VAN KOERT observed that the vast majority of halls in the big circuits were not affected by the increased Tax, for only a very few of these halls had seats cheaper than a shilling.

HARRY BOLTON: The reduction in tax we are asking for applies to nine out of every ten of the small kinemas.

Tribute to P.C.T. Chief

R. H. AINSWORTH said that at the P.C.T. meeting, it was made clear by Mark Ostrer that, while the increased Entertainment Tax had not affected the circuit houses to any great extent, the small houses had suffered very severely from it.

The CHAIRMAN agreed that it was very generous of Mr. Ostrer to give such valuable help to the Entertainment Tax campaign when the great majority of his halls would receive no benefit from any concession.

Arrangements were made for the other M.P.s in the area to be personally approached by deputations from the branch.

Evening Shows Denounced

HARRY BOLTON protested that no action had been taken in regard to the objections from the branch to the large number of evening Trade shows; and the same speaker denounced as "scandalous" the position that has arisen through the attendance of deadheads at Trade shows. Recently, said Mr. BOLTON, he attended a Trade show at a London theatre. He found the theatre absolutely packed out, and he believed that, if a census were taken, it would have revealed the presence of scarcely twenty exhibitors.

Mr. BOLTON then made the suggestion that special badges should be issued to exhibitors by renters, acting in co-operation with the C.E.A., and that admission to Trade shows should be allowed only to exhibitors, or their representatives, wearing this badge. It was suggested that, if each badge had a registered number, exhibitors would not then pass them on indiscriminately for fear of not getting them back.

A resolution to this effect was subsequently proposed by Mr. BOLTON. Mr. THEOBALDS seconded, and the resolution was carried unanimously.

In the discussion, J. MORRIS said that he had had the experience of being refused a ticket for a certain Trade show that was crowded out with deadheads.

Charge for Admission

R. H. AINSWORTH said that, from the renters' point of view, a large audience helped the reception of a film, and he thought that the best way out of the difficulty would be to charge the public ordinary admission prices to Trade shows.

RANDOLPH E. RICHARDS agreed that there were thousands and thousands of people up and down the country getting "buckshee" entertainment at Trade shows, and he agreed that it ought to be stopped.

Mr. BOLTON: It is as serious as the Tax campaign.

Council Competition

In regard to the branch's protest against the unfair position of the Princes Hall of the Aquarium (owned by the Brighton Corporation and now being run as a kinema) being allowed to advertise on town properties and on the Corporation trams, it was reported that a further non-committal reply had been received.

Further representations are to be made

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(Continued from column 1)

had had difficulty in getting a seat at a Trade show owing to the presence of so many dead-heads.

The secretary pointed out that generally the Trade shows were controlled in London, and the local managers had very little say in the matter. Unless the branch could get the General Council to bring some pressure to bear on the K.R.S. he was afraid very little could be done.

Some of the renters restricted the invitations, and it was only two or three firms about which there was any real complaint.

On the suggestion of R. DOONER, it was decided that the secretary should communicate with the Cardiff exhibitors on the matter, and state that if they wanted any help the branch was prepared to give it them.

Tax and the M.P.

The secretary reported progress made in connection with the Entertainment Tax campaign. A number of Welsh M.P.s who had been interviewed had promised to support the movement for a reduction of the Tax.

PRACTICAL STEP BY DUNDEE M.P.s

A HALFPENNY TAX

"IF everybody was as favourably [illegible] as we were, then we would [illegible] hopes of securing a reduction [illegible] tax," said Victor Hamilton [illegible] naird, when submitting from the [illegible] report on the interviews which a [illegible] from the Dundee C.E.A. had had [illegible] two M.P.s for Dundee—Miss Florence Horsbrugh and Mr. Dingle Foot.

He told the monthly meeting of the Section that both Members of Parliament received the deputation very sympathetically and promised to give every possible assistance when the matter came before Parliament.

Miss MCINTOSH (Princess), the secretary, stated that Mr. Foot had changed his attitude since last year and was now very concerned about the position of the Industry. She added that arrangements had been made to meet the M.P.s for Forfarshire and Montrose Burghs.

Miss McIntosh told the meeting that Dundee had provided 45,000 signatures to the tax petition, and 650,000 signatures had been got in Scotland, so that Dundee had done its fair share.

Halfpenny Tax Suggested

The SECRETARY then read a letter sent to Charles Allison, the Plaza, Dundee campaign convener, by Miss Florence Horsbrugh, M.P., in which she stated that she had written to the Chancellor of the Exchequer the suggestion that there should be a halfpenny tax on all kinema admissions except children's matinees.

In reply the Chancellor of the Exchequer had promised to look into the suggestion and write as soon as possible.

Effect on Business

The CHAIRMAN said they would all know that Miss Horsbrugh's suggestion was that the tax be reduced to a halfpenny instead of a penny. The idea was that by doing so more people would come to the kinemas and that would make up for the reduction and the Government would not really lose any money.

The SECRETARY said the position was that all the Members of Parliament were searching for alternative means of getting the money; they knew it was no good asking the Chancellor to abolish the tax up to sixpence without suggesting something to make up for it. The new scheme would be of assistance to those exhibitors who had increased their prices to sevenpence but had to reduce them again to sixpence, and were paying the penny tax themselves. It would help in those cases. "It is better than nothing, but let us hope we get it off altogether up to sixpence," she concluded.

Electricity Charges

The receipt of information regarding electricity charges for kinemas in Aberdeen, Glasgow, Edinburgh, Paisley, St. Andrews, etc., was reported. The exhibitors' case for a reduction in the Dundee charges would be put before the manager of the Corporation Electricity Works.

Benevolent Fund

A contribution of £25 to the Scottish Benevolent Fund was reported by C. G. Caine, Kinnaird, from the receipts of the recent C.E.A. Kinema Carnival and Dance.

(Continued from previous column)

by the branch in association with [illegible] Entertainment Managers' Association; and, on the proposition of R. H. AINSWORTH, it was decided to send a letter to Councillor C. Foster Marner (general manager of the Brighton Hippodrome), asking him to raise the matter before the Town Council.

Mr. YOULES pointed out that, quite apart from the exhibitors' point of view, it was a question as to whether the ratepayers would not be getting a better bargain if [illegible] important advertising sites were submitted to open tender instead of being used to "bolster up" the Aquarium accounts.

Preliminary arrangements for the branch summer outing with the Portsmouth exhibitors—this year Sussex are the "hosts"—were discussed, and a sub-committee was appointed to comprise P. G. Lunn, R. H. Ainsworth, Reginald Briggs and J. Van Koert.

Film Rental "Racket"

The remainder of the meeting was devoted to a discussion on film rentals, the CHAIRMAN saying that it had been in his mind for some time to arrange for a full dress debate in order to see if something could not be done in regard to the "exortionate" charges that independent exhibitors were being called upon to pay.

HAROLD B. MILLAR said that exhibitors still had to contend with demands from the renters of 50 per cent. for films, whereas there was really no need to pay 50 per cent. for any film. "I call it the 50 per cent. racket—it is nothing less" declared Mr. Millar.

J. MORRIS said that he had heard that in the autumn demands for 40 and 50 per cent. for films were likely to be quite a feature, so that it appeared that exhibitors had a very serious proposition to face. He contended that there should be a reduction in price according to the period of time between the release of a film and the date of showing.

RANDOLPH E. RICHARDS: The only reasonable way, while you are on sharing terms, is the graduated scale. Unfortunately, I am afraid your own members prevent progress being made in this direction. They stand on the renters' door steps offering 40 and 50 per cent., and paying enormous guarantees — after resolutions have been passed that they would not do that sort of thing.

On the suggestion of the CHAIRMAN, it was decided to make an early opportunity for a full discussion on the whole question of film rentals at a subsequent meeting.

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"TIMBUCTOO" with HENRY KENDALL · MARGOT GRAHAME
VICTOR STANLEY · RAMA TAHE
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RELEASE AUG. 21

RELEASE SEPT. 11

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Remember THERE ARE OVER 5½ MILLION WIRELESS LICENSEES!
DIRECTED BY ARCHIE de BEAR
RICHARD BEVILLE ·

RELEASE SEPT. 25

RELEASE OCT. 2

STANLEY LUPINO in "THE JEWEL SONG"
WITH NANCY BURNE · JOSE COLLINS DENNIS HOEY · HAL GORDON
DIRECTED BY HARRY HUGHES

RELEASE OCT. 16

RELEASE OCT. 30

GENE GERRARD in "The LOVE NEST"
Specially adapted by H. F. MALTBY
CAMILLA HORN · NANCY BURNE ·
DIRECTED BY THOMAS BENTLEY

RELEASE NOV. 13

RELEASE NOV. 27

STANLEY LUPINO in "YOU MADE ME LOVE YOU"
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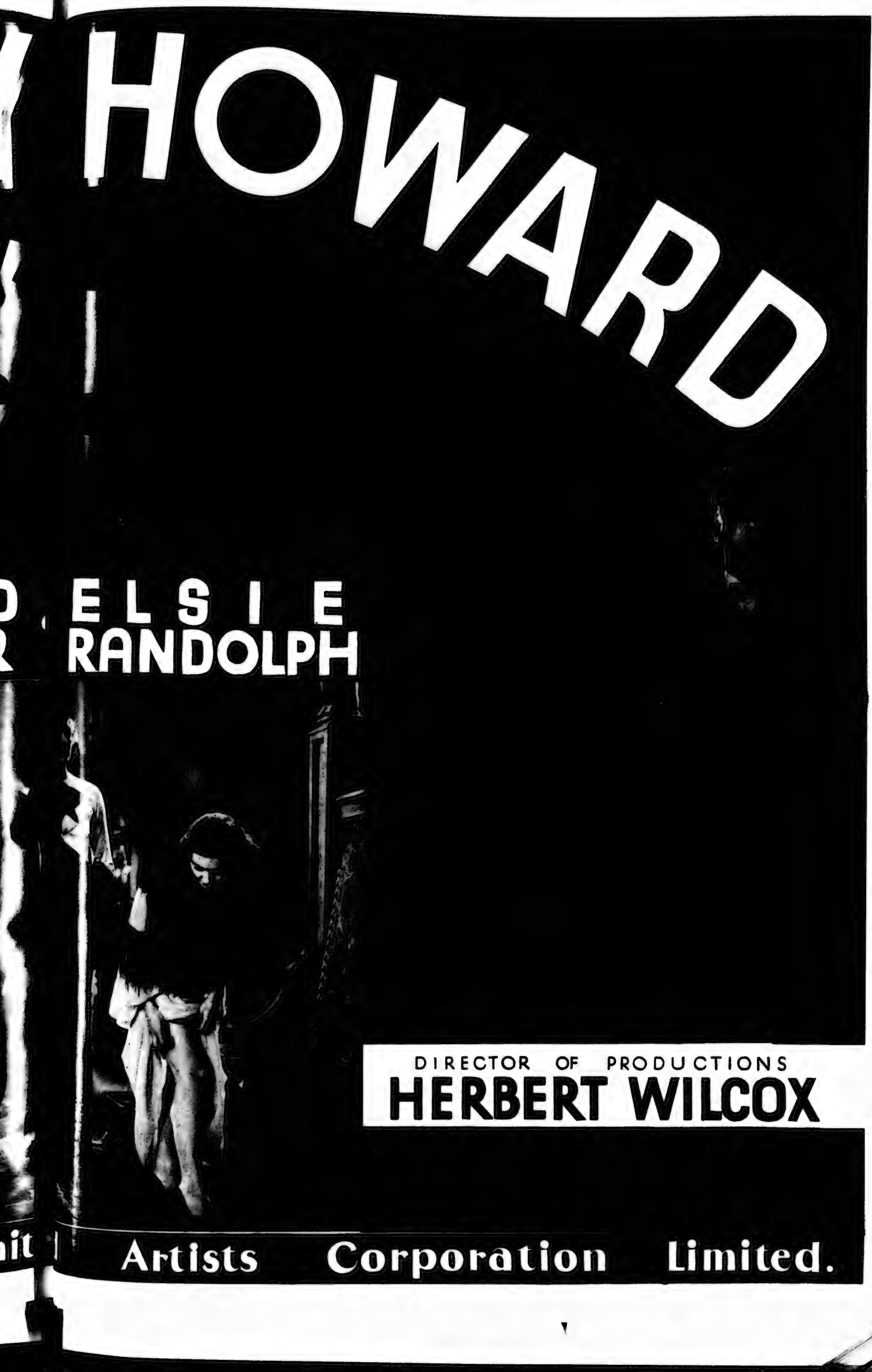
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WEDNESDAY NEXT
APRIL 19th

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with PAT O'BRIEN
EVELYN BRENT
NEIL HAMILTON
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'KINE.' FOOTBALL CUP FINAL

British and Dominions Match with G-B

PROJECTIONIST REVELS

ON Saturday, April 22, the final of the *Kinematograph Weekly* Football Challenge Cup Competition will be settled on the Queen's Park Rangers ground, Loftus Road, Shepherd's Bush. Gates will be opened at 2 o'clock, and the kick-off is at 2.30. Admission, 7d., including tax.

The teams to reach the final are Gaumont-British and British and Dominions, and as it is hoped to cater for a bigger list of completing clubs next year, representatives of as many as possible will be welcomed at the match. Later on, and before fixtures are made up for the 1933-34 season, clubs interested in the competition will be asked to attend a meeting to arrange dates.

In the evening a dance will be held at Glaves Restaurant, New Oxford Street, at which Gene Gerrard will present the cup and medals to the winners. Dancing will be from 7.30 to 11.30, and tickets are 2s. 6d.

Tickets for the match or dance may be obtained from either of the following representatives:—W. Cox, Gaumont-British, Phone: Regent 8080; B. Morris, United Artists, Phone: Gerrard 5084; S. R. Hannah, Universal Pictures, Phone: Gerrard 9020; S. M. Morgan, Wardour Films, Ltd., Phone: Gerrard 4314; Warwick, Kodak, Ltd., Harrow, Phone: Harrow 0080; L. Evans, British and Dominions, Phone: Elstree 232; A. C. Lee, Elstree Film Laboratories, Phone Elstree 271; or from the Hon. League Secretary, L. H. Fielding, Kodak House, Kingsway, Phone: Holborn 7841.

G.B.K.P.T. London Dance

One of the most successful functions ever held under Trade auspices took place on Friday evening, when the first social and dance of the Guild of British Kinema Projectionists and Technicians was held at the Portman Rooms.

Over 700 projectionists and their friends attended. Percy Pilgrim, of the Trocadero, was M.C. The arrangements were in the hands of the executive of the guild, who once more proved their capabilities as organisers. Edgar Thomas' dance band provided the music, and there were numerous spot prizes donated by various firms, including J. Frank Brockliss, Ltd., Charles H. Champion, Ltd., Conradty Products, Electrical Equipment and Carbon Co., Ltd., Kershaw Projector Co., Western Electric, Walturdaw Cinema Supply Co., and Cine. Sales, Ltd.

Warner On the Set

The Warner staff dance on Saturday night was unique in that through the kindness of Irving Asher, it took place at the Teddington Studios.

Over 500 members and guests attended the function, which took place on the sets, and among all the paraphernalia of film making. The extensive grounds of the studios were also illuminated and thrown open to the visitors.

Among those present were Max Milder, managing director of Warner; Irving Asher; "Doc" Saloman, studio manager, and a host of prominent British stars and directors. John Stuart acted as M.C. and Ethel Levey rendered some of the numbers from her film, which is now in production at Teddington.

S.G.S. Beat Press

The Screen Golfing Society scored a very creditable win on Saturday over the Press Golfing Society in a series of four-ball foursomes. In the morning play resulted in the S.G.S. carrying off honours to the tune of 5 matches to 4, and in the afternoon by 4 matches to 3 with 2 halved.

SANGUINARY

A BLACKBURN INTERLUDE

At a meeting of Blackburn Town Council, Coun. G. Culshaw asked the Chairman of the Watch Committee if he were satisfied that the regulations governing kinemas were being put into operation evenly, uniformly and without prejudice.

Also, did he think it proper that one cinema should be fined £5 for a contravention of the regulations governing the admission of children while another admitted 117 to witness what he alleged was a worse picture?

The Town Clerk: You say a worse picture. Was it of the same denomination?

Coun. Culshaw: "The adjective beginning with 'b' was in it five times. You know what I mean—it occurs in "Macbeth" 7 times.

The Mayor assured Coun. Culshaw that everything was in order.

LATE C.E.A. NEWS

MANCHESTER'S NEW OFFICES

Manchester and District branch of the C.E.A. have now secured offices in the centre of the city. They are at 32, Cromford House, Cromford Court, Market Street, and will be taken over after Easter.

Chris Bowmer is acting secretary during the illness of Fred Carlton, who is making satisfactory progress in Salford Royal Hospital.

Bristol Meeting Postponed

The monthly meeting of the Bristol C.E.A. branch, which was due to be held on Tuesday next, April 18, has been postponed to the following Tuesday, April 25, to avoid holding a meeting during the Easter holidays.

Evelyn Brent featured in THE PUBLIC BE HANGED, which P.D.C. will Trade show next Wednesday

NINE KINEMAS TO GO VARIETY

NEW LANCASHIRE CIRCUIT FOR H. BUXTON

HARRY BUXTON, of Liverpool, proposes to convert nine of the kinemas he controls into variety theatres as part of the new circuit, which will comprise forty-six places of amusement. The nine kinemas are:—Alexandra, Widnes; Palace, Burslem; Roxy, Hanley; King's, Rochdale; Regal, Lincoln; Queen's, Ashton-under-Lyne; Palace, Stockport; Regal, Longton; and Hippodrome, Bradford.

The change-over will be effected within three weeks, and alterations at halls where these are required will be put in hand at once.

Broadhead Theatres Withdrawn

Three theatres of the Broadhead circuit—Morecambe Winter Gardens, the Royal Hippodrome, Preston, and King's Picture Palace, Preston—were offered by auction on April 6. The lots were offered for sale to pay death duties on Alderman Broadhead's estate.

The properties were withdrawn, a bid of £5,000 for Preston Royal Hippodrome being the only one received. Discussions were opened up, however, with a view to sales by private treaty.

Ashton-under-Lyne Deal

It is understood that the Pavilion Picture House, Ashton-under-Lyne, has been purchased from W. H. Broadhead and Sons by a new company designated Pavilion (Ashton), Ltd., of which the chairman is Coun. E. Broadbent, J.P., chairman of the Lancashire Entertainments, Ltd., owners of the Star Picture House, Ashton.

The Pavilion will close on May 1 for a fortnight to enable renovations to be made. New seats will be installed, and the entrance will be improved and illuminated.

New Control at Deansgate

Imperial Kinema, Deansgate, Bolton, reopened last week under new control and management. A new British Thomson-Houston sound equipment has been installed.

COUN. W. SCOTT RESIGNS FROM A.B.C.

PLANS FOR SMALL CIRCUIT

Coun. W. C. Scott, an ex-chairman of the North Western branch of the C.E.A., and formerly managing director of the Gainsborough Picture Theatre, Bootle, who became associated with Associated British Cinemas, Ltd., when that company acquired the control of his theatre, intends to revert to the status of independent exhibitor.

He left the service of A.B.C. a few days ago, and has negotiated an agreement with A.B.C. for a sub-lease of a well-known Liverpool kinema.

In an interview with the Liverpool representative of the *Kine.*, Coun. Scott stated it was premature to discuss what his plans were for the immediate future, though he did not conceal the fact that it was his ambition to create a small circuit.

Among the guests at the Teddington Dance were Ethel Levey, Irving Asher, Mrs. Milder and Max Milder, managing director of Warner Bros.

ALLEGED KINEMA FRAUDS

C.E.A. JOURNAL IN APPEAL CASE

Echo of Alleged Libel Charge

THE Master of the Rolls and Lords Justices Lawrence and Greer, in the Court of Appeal, on April 6, heard the appeal of Millar Johnstone McVittie, of Half Edge Lane, Eccles, Lancs, from the verdict and judgment at the trial before Mr. Justice du Parcq and a special jury at the Manchester Assizes on November 23 of an action alleging libel brought by Mr. McVittie against W. R. Fuller, the editor, and Fleetway Press, Ltd., the printers, of the *Cinematograph Times*, the official organ of the C.E.A. The action had been dismissed and judgment entered for the defendants.

Mr. McVittie, who appeared in person, said the article he complained of related to a summons at the Oldham Petty Sessions brought against Charles Ogden, another exhibitor in Hollinwood, alleging that he had been guilty of a breach of his theatre licence by opening his theatre on Good Friday. He (Mr. McVittie) was the complainant, and the newspaper reports of the case showed that his motive was to clear up the law as to whether theatres with such a condition in their licence could open without the consent of the Watch Committee on Good Fridays or whether, having regard to a case which had gone to the Court of Appeal, a licence to open on such days could not be granted. Oldham kinema proprietors had applied for permission to open on Good Friday, but the licensing authority, which was the corporation, took no action in the matter. They were clearly in doubt as to whether they could grant such permission. The summons was brought with no ulterior motive, and not because he (McVittie) was a competitor. He wished to know what was to happen in future.

Alleged Libel

The Master of the Rolls remarked that the summons resulted in Ogden being fined, and the alleged libel of which the appellant complained was the publication of the following paragraph:—

> "How we love one another. Mr. Charles Ogden opened one of his cinemas last Good Friday without permission, and nobody seems to have worried except Mr. McVittie, his opposition. Mr. McVittie accordingly lays information, and Mr. Ogden is prosecuted. The proof was an employee of Mr. McVittie, who paid for admission to Mr. Ogden's cinema. The result was that Mr. Ogden was fined 10s., and evidently the presiding magistrate did not think much of the case by deciding that each side should bear its own costs. We are glad to note that the Manchester branch supported Mr. Ogden. This kind of prosecution is one we most heartily deprecate."

The jury, added his lordship, held that those words were not defamatory and were fair comment.

Mr. McVittie submitted that irrelevant matter was put to the jury, and that he was entitled to a new trial.

Giving judgment, the Master of the Rolls said there was no ground for setting aside the verdict.

Lords Justices Lawrence and Greer agreed, and the appeal was dismissed.

SOUND APPARATUS CLAIM

WELSH EXHIBITOR TO PAY

In the King's Bench Division, on April 5, Orchorsal Sound Reproductions, Ltd., of Euston Road, London, moved for judgment on their claim against Alfred Kennemore, of the Uplands, Pontardawe, Glamorgan, for £675, balance of the price of a synchroniser installed at the Capitol Cinema, Ystalyfera, Breconshire.

The case for the plaintiffs was that the synchroniser was supplied by Celebritone, Ltd., who had assigned the defendant to the plaintiffs.

Mr. Cartwright-Sharpe, for the plaintiffs, explained that they asked for judgment because defendant admitted receiving the synchroniser and that he had paid a deposit of £117.

Mr. Lewis, for Kennemore, said the defence was that the machine was not supplied by Celebritone, Ltd., but by Associated Distributors, Ltd., with whom Mr. Kennemore signed a hire-purchase agreement. Therefore the plaintiffs had no right at all.

Judgment was given for the plaintiffs for the sum claimed.

Action Against Four Men Continued

VICTIMS DESCRIBE THEIR INVESTMENTS

THE hearing was continued on Monday before Claud Mullins at Clerkenwell Police Court of the depositions relating to the charge against four men who are accused of having obtained money by false representations from various persons in connection with kinema undertakings. The accused are Joseph Leon (40), a manufacturer, of Stonville Road, Tooting; Simon Sidney Seelig (33), a picture frame moulder, of Grange Street, Hoxton; George Jarrard (39), a cook, of Edgware Road, Paddington; and Richard Albert White (28), a clerk, of Edneys Hill, Wokingham, Berks.

The accused are alleged to have been associated with companies called the New Grand Cinema (Forest Gate), Ltd., and the Regent Theatre (Tooting), Ltd. C. M. Melville appears for the prosecution, and B. M. Cloutman, V.C., for the defence of Leon.

To Produce "Shorts"

Evidence was given by Lewis Arthur Sherwood, an engineer, of Porchester Road, W.C., who said that on August 3, as the result of a newspaper advertisement, he called at Dixon's Agency, Upper Street, Islington, and saw Jarrard, whose name he understood to be Dixon. The latter made an appointment, and introduced to him Seelig and his father, stating that the latter was a reputable man in the film Industry. Seelig, sen., outlined a proposal for making "shorts" (small films), and his son outlined a proposal for hiring Collins' Music-hall, Islington. He was taken to Collins' Music-hall by Selig, jun. (the prisoner), who suggested that he should become stage manager, but the latter afterwards took him to the kinema at Forest Gate.

Seelig said that he and Leon had a lease of the kinema, that they had paid the rent up to Christmas, and that they had received a substantial offer from a neighbouring kinema. Seelig offered him the post of engineer at £4 a week, and asked him to take up £100 worth of shares in the company.

On August 9 he saw a Major Dunn and handed him a cheque for £100. None of the prisoners were there. He went to the kinema and saw to the electrical arrangements, but the first week he was there he had no wages, and he was then paid at the rate of £3 10s. a week. His wages soon got into arrears, and he then asked for his £100 back.

He was told by Jarrard that Leon was making out shares in his name, but on the advice of Major Dunn he refused to take any shares. He asked for his £100 back, continually, but had not received it.

Cross-examined by Seelig, he said that Seelig suggested they should leave the Grand Cinema and open a kinema between them, but he refused.

Engaged as Stage Carpenter

Alfred Charles Elwin, now unemployed, of Well Street, Hackney, said he went to Dixon's agency on August 3 as the result of an advertisement in a local paper, and he was offered a post as assistant stage manager at £3 a week. An agreement was drawn up at Dixon's agency and his father provided £100, which was given to Leon. Leon paid him wages at the kinema by dribs and drabs, and on October 29 told him that White and Jarrard were taking over and that he would not be wanted any more. None of his £100 was returned to him and he had not received any share certificate.

The last witness' father said that after visiting the kinema he thought they were on a good thing. On August 25, however, Leon and Seelig called on him and told him that the kinema could not open because they were pressed for cash. Jarrard had advised him not to put any more money in, as he said they would never get it open, but he let Leon have another £100. He never received his money back.

Cross-examined, he said he put up the second £100 to get the show open. Wm. Robert Cooper, of Roman Road, Bow, said he was engaged as carpenter at £3 10s. a week and paid £100 as security to Jarrard. He had not received any of his money back.

The hearing was adjourned until April 21.

OVERCROWDING

NORTH LONDON EXHIBITOR FINED

At North London Police Court on April 10, Leonard Lever, of Walm Lane, Willesden, was fined £5 and costs for alleged overcrowding of the gangways at the Apollo, Stoke Newington, on March 4.

It was stated that an officer of the London Fire Brigade visited the premises about eight o'clock, and found the seating accommodation fully occupied, and persons were standing along both side gangways the whole length of the building.

C. V. Young, on behalf of the defendant, said there were 211 rules which proprietors had to look after. Mr. Lever had been in the premises five years, and the kinema had been open for nineteen years before that, but these rules had not been infringed before. On the night in question the picture took longer than usual, and as the weather was inclement Mr. Lever had not the heart to make people stand out in the rain.

POOLE BURGLARY

Intruders With Dummy Pistols

When Walter J. Kenneth Green and Charles Eric Castell were arrested on a charge of breaking into the Regent Cinema, Poole, two dummy pistols were found in their possession.

The sequel occurred at Poole Quarter Sessions on Friday, when Green was sentenced to eighteen months' hard labour and Castell to twelve months' hard labour. Green was also implicated in the recent burglary at West's Pictures, Bournemouth.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Aniakchak ... ... (Fox)—American.	67 min. (U)	——	Travel film, an interesting but rather lengthy record of an expedition to the crater of one of the world's biggest volcanoes. Good camera work and commentary.	**Good booking for specialised halls, but one that needs condensing for general consumption.**
Before the White Man Came (Wardour)—American.	40 min. (U)	Native cast.	North American Indian romance, authentic in characterisation and atmosphere. Subject interesting and treatment entertaining.	**Useful and novel supporting feature.**
Big Cage, The ... ... (Universal)—American.	75 min. (U)	Clyde Beatty, Anita Page. Mickey Rooney.	Sensational circus drama, built around America's foremost animal trainer. Excellent thrills and atmosphere, but subject needs discriminating placing.	**Undoubted box office attraction for the masses.**
Cohens and Kellys in Trouble, The (Universal)—American.	68 min. (U)	George Sidney, Charlie Murray.	Irish-Jewish comedy, with a nautical theme. Story slight but team work sound, and staging exhilarating.	**Safe light booking.**
Fast Workers... ... ... (M-G-M)—American.	65 min. (A)	John Gilbert, Robert Armstrong, Mae Clarke.	Hard-boiled comedy drama, with good story, lively team work, realistic presentation, and strong suspense.	**Sound popular booking.**
From Hell to Heaven ... (Paramount)—American.	65 min. (A)	Carole Lombard, Jack Oakie, David Manners.	Entirely novel drama, with large quota of comedy a "Grand Hotel" of racetrack. Excellent direction and characterisation.	**Extremely good general booking.**
Her Reputation ... ... (Fox)—American.	56 min. (A)	Joan Blondell, Ricardo Cortez.	Modern provocative mother love drama, with good cast, and clever technique. Feminine appeal obvious.	**Good average programme booking.**
King Kong ... ... (Radio)—American.	99 min. (A)	Fay Wray, Robert Armstrong, Bruce Cabot.	Imaginative thriller, brilliantly conceived and executed. Story arresting, acting convincing, and camera work and detail amazing. A stupendous box office attraction, one to appeal to all classes.	**Superlative general attraction.**
***Lost Chord, The ... ... (A.P.D.)—British.**	85 min. (A)	John Stuart, Elizabeth Allan, Jack Hawkins.	Sentimental melodrama, inspired by the famous song. Good story, clever treatment, strong feminine appeal, bright humour, tender emotionalism, and picturesque presentation.	**Excellent popular booking.**
***Night of the Garter... ... (United Artists)—British.**	85 min. (A)	Sydney Howard, Harold French, Winifred Shotter.	Farcical comedy, lively adaptation of the stage success, interpreted by an experienced and popular cast.	**Good light booking for all classes, with box office potentialities.**
Sailor's Luck ... ... (Fox)—American.	80 min. (A)	James Dunn, Sally Eilers.	Sea-dog's shore romance. Boisterously put over and acted with spirit.	**Lively popular dramatic offer.**
She Had to Say Yes ... (First National)—American.	60 min. (A)	Loretta Young, Lyle Talbot, Winnie Lightner.	Sex drama, up-to-date in theme, and presented with slickness and polish. Sound work by strong cast, and popular sentiment and humour	**Good general booking.**
Sister to Judas ... ... (Butcher)—American.	67 min. (A)	Claire Windsor, John Harron, Holmes Herbert.	Sociological drama, a trifle involved in plot, but wide and popular in its entertainment. Sound characterisation, and adequate staging.	**Safe booking for the masses.**
Whistling in the Dark ... (M-G-M)—American.	75 min. (A)	Ernest Truex, Edward Arnold, Una Merkel.	Satirical crook drama, cleverly treated, but popular in its humour. Bright and engaging performance by Ernest Truex.	**Good general booking.**
White Sister, The ... ... (M-G-M)—American.	105 min. (A)	Helen Hayes, Clark Gable.	Romantic drama, an up-to-date version of the silent success, superbly acted, and delicately and realistically presented, irresistible in its feminine and general appeal.	**Excellent general booking.**

* A British Picture.

REVIEWS FOR SHOWMEN

The Lost Chord

A.P.D. British (A). Directed by Maurice Elvey. Featuring John Stuart, Elizabeth Allan, and Jack Hawkins. 8,500 *feet. Release date not fixed.*

SENTIMENTAL melodrama, inspired by Arthur Sullivan's famous song, the theme of which is truly engaging and appeals to all tastes. The narrative is constructed with experienced dramatic skill, and it is carried pleasantly through the essential paths, building up good, honest entertainment cunningly attuned to the requirements of the masses. Excellent popular booking.

Story.—David Graham, a brilliant composer, returns after a lengthy stay abroad, to find that Madeline, the woman he loves, is now married to Count Carol Zara. She is unhappy, and turns to David for solace, and Zara uses their innocent friendship to secure a divorce and the custody of his child. David loses the use of his right hand in a duel with Zara, and Madeline, heartbroken, dies.

Twenty years later David's nephew, Jim Selby, a doctor, falls in love with Joan Elton, a chorus girl, but a tiff separates them. David then takes an interest in Joan, and writes the score for a musical play in which she stars. He decides to marry her, and allows Jim to operate on his hand. The use is restored, but David learns that Joan is Madeline's daughter. This intelligence, coupled with the knowledge that it is Jim whom she really loves, prompts David to step aside.

Acting.—John Stuart gives a carefully graduated study as David, and ages with conviction and dignity, subtly stressing the emotional note. Mary Glynne is sensitive and appealing as Madeline, Elizabeth Allan remains true to type as Joan, Leslie Perrins is good as Zara, and Jack Hawkins is breezy and likeable as Jim.

Production.—The story has an experienced hardiness, and allows strong drama and bright humour to punctuate the emotional theme. Semi-classical and popular music flow logically into the development and enhance the picturesque ness of the atmosphere.

The director, Maurice Elvey, has again displayed his unquestionable flair for showmanship in his treatment of the narrative and his handling of the fine cast. The tender romantic *motif* remains in true perspective throughout, and, wide as the entertainment is, it never loses feminine appeal.

Settings and Photography.—The early sequences, staged in England and Italy, have majesty and colour, the modern settings are true in detail, and the backstage atmosphere is gay and mellifluous. The additional song numbers are well scored and rendered.

Points of Appeal.—Popular emotional theme, good and versatile characterisation, undeniable feminine appeal, bright humour, tuneful music, and skilful direction.

Her Reputation

Fox. American (A). Directed by Sidney Lanfield. Featuring Joan Blondell and Ricardo Cortez. 5,147 *feet. Release date not fixed.*

MODERN drama, set in a glamorous atmosphere of the theatrical world, which approaches the popular mother-love theme from a new, provocative and rather daring angle. The opening is a little vague, but when the slender threads are gathered up, interest quickens and popular entertainment is established. Good average two-feature programme booking.

Story.—Tony Landers, a chorus girl, secretly marries Bob North, weak son of a millionaire, but is divorced by him when circumstances lead him to believe that she is guilty of misconduct with Craig Cutting, backer of the show. Tony is innocent of wrong-doing, but becomes cynical and trades on the publicity of the divorce until she reaches stardom.

Her fabulous earnings are employed for the benefit of her baby son, but when Bob learns that he has a child he attempts blackmail, fails, and then tries to gain the child's custody through the courts. Tony, however, circumvents the law by branding the child illegitimate, and marries Craig.

Acting.—Joan Blondell acts with sureness as Tony, and behind the hard-boiled character displays appealing emotionalism. Ricardo Cortez is good as Craig, but Allen Vincent is very weak as Bob. The rest of the cast is sound.

Production.—The story is a trifle lacking in depth and conviction, and has a tendency towards scrappiness in its early development, but the characterisation is well above the average, and the direction is marked by many clever and subtle touches. It is, in fact, the acting and treatment which give the drama life and enable it to touch the feminine emotions and provide honest popular entertainment.

Settings and Photography.—The backstage atmosphere is bright, the chorus is chosen with an eye to beauty, the early love scenes are given point by effective symbolism, and the interiors are artistic.

Points of Appeal.—Popular story, good cast, elegant staging and clever treatment.

Aniakchak

Fox. American (U). Directed by Bernard R. Hubbard. 6,078 *feet. Release date not fixed.*

TRAVEL film, a pictorial record of an expedition led by Bernard R. Hubbard, a Catholic priest and leading geologist, to the crater of Aniakchak, one of the world's biggest volcanoes, situated in Alaska. The hazardous trek through the ice and snow of Alaska is a trifle tedious, but once the goal is reached intimate close-ups of the crater, with its boiling lava, steam and poisonous gas clouds, are given, and the ending is most impressive and thrilling. For ordinary purposes the film needs drastic cutting; it should, however, find a ready market in specialised halls.

Production.—The hardships endured by the members of the expedition are vividly illustrated in the long and arduous journey by dog-sleigh to the Yukon base, but unnecessary detail tends to promote monotony. However, once the expedition joins the advance party, and the climb of Aniakchak is made, interest quickens and natural thrills follow in rapid succession.

The circling of the crater by aeroplane permits of amazing close-ups of the natural inferno, and geographical data is made interesting by lucid commentary. The film breaks new ground and is of unusual quality, but it requires careful condensing to the recognised interest-feature length before it can be confidently recommended for general exhibition.

Points of Appeal.—Unusual subject, natural thrills, good photography, and interesting and informative commentary.

Sister to Judas

Butcher. American (A). Directed by E. Mason Hopper. Featuring Claire Windsor, John Harron and Holmes Herbert. 6,100 *feet. Release date not fixed.*

SOCIOLOGICAL drama which is planned with some ingenuity and succeeds in building up sound popular entertainment. And it is not without the unexpected and essential feminine appeal. The characterisation is quite good, and the director shows a firm grasp of story values. Safe programme booking for the masses.

Story.—Anne Fane, an ambitious girl, endeavours to escape from her unhappy environment, but is prevented from securing a position with Bruce Rodgers, a book publisher, by her unscrupulous, uncouth brothers. She is saved from suicide by Ronald Ross, a budding author, who eventually marries her, but he comes under the evil influence of her brothers, who undermine his faith in her when necessity forces her to accept Roger's second offer of a position.

Ronald becomes a waster, stoops to crime, and Anne, feeling that it is for the best, allows him to go to gaol. She then secretly considers divorcing him and accepting Rodgers' honourable advances. Punishment, however, brings Ronald to his senses, and belated domestic harmony is achieved.

Acting.—Claire Windsor acts with conviction as Anne and draws interesting character, John Harron adequately suggests the weak Ronald, and Holmes Herbert lends a little dignity to the proceedings as Rodgers. David Callis and Lee Moran are sound in supporting rôles.

Production.—Interesting drama is woven around the efforts of the misunderstood girl to escape from the shackles of her family and find individual fame and freedom, and the stern measures she takes to make a man of her weak husband. The emotional theme is quietly stressed and assures feminine interest.

Settings and Photography.—There is a suitable range of settings, resulting in convincing atmosphere.

Points of Appeal.—Sound story, feminine appeal, lifelike characterisation and straightforward treatment.

Whistling in the Dark

M-G-M. American (A). Directed by Elliott Nugent. Featuring Ernest Truex, Una Merkel and Edward Arnold. 6,000 *feet. Release date not fixed.*

SATIRICAL crook drama, novel in subject-matter, which is a trifle leisurely in treatment, but has cleverness on its side and succeeds in scoring a full complement of laughs. Ernest Truex, the stage player, works hard and adapts his quiet, droll methods to the requirements of the screen, and his performance, together with first-class support and bright direction, results in a film representing pleasant light entertainment for all classes. Good general booking.

Story.—Wallace Porter, a successful writer of mystery stories, unwittingly wanders with his girl, Toby, into the hideout of gangsters, and is promptly made prisoner. He is promised his freedom, however, on condition that he formulates a plan whereby the gangsters can kill an old enemy without exciting suspicion.

He then sets to work to perpetrate the perfect crime, and kills time by hoodwinking the crooks until his ingenuity leads the way to escape, and the gang leader's arrest.

Acting.—Ernest Truex is droll and amusing as the timid, but resourceful, Wallace; Una Merkel makes an excellent foil as Toby and shows true feminine psychology; while the rest of the players draw vivid types which emphasise the satire.

Production.—This picture satirises crook drama with exaggerated observation which provokes the laughs, but never allows its humour to reach beyond the understanding of the masses. The star is an ideal selection for the central character, and his quiet subtlety and hesitant speech fit smoothly into the entertainment. The development is rather pedestrian during the early stages, but the dexterity with which the prisoner succeeds in reaching outside aid gives the concluding chapters a merry kick and allows the film to end on a joyous note.

Settings and Photography.—Although the staging is restricted to interiors, sound direction and camera work allow a fairly steady tempo to be maintained.

Points of Appeal.—Ingenious and amusing story, clever performance by star, and resourceful direction.

The Cohens and Kellys in Trouble

Universal. American (U). Directed by George Stevens. Featuring George Sidney and Charlie Murray. 6,194 *feet. Release date not fixed.*

IRISH-JEWISH comedy with a nautical theme, slight in story values and episodic in treatment, which relies on the lively banter of the co-stars, strong supporting team work and good atmosphere for its laughs. Old gags and some that are new are mixed with sound showmanship, and the picture in its entirety represents safe average light entertainment.

Story.—Patrick Kelly, skipper of a tug, persuades his old Jewish friend, Nathan Cohen, to spend a holiday with him. Kelly's daughter, Mollie, falls in love with Bob Graham, a revenue officer, but Kelly refuses to sanction the match. Kelly's second wife, Queenie, whom he had divorced, but had forgotten to pay alimony, then comes down upon him and demands her back pay. Kelly and Cohen, however, find a way out by tricking her into marrying an idiot who poses as a wealthy yacht-owner. Queenie's wrath on learning the truth compels Cohen and Kelly to escape in a motor boat containing liquor, and they are picked up by Graham, who forces Kelly into giving his consent to Mollie's marriage.

Acting.—Charlie Murray and George Sidney employ familiar methods to score the laughs, and their humour at times is a trifle forced. Jobyna Howland, however, scores a distinct success as Queenie, Maureen O'Sullivan makes a charming Mollie, and Frank Albertson is good as Graham.

Production.—The nautical atmosphere helps to bring freshness to conventional comedy situations, and exhilarating motor chases are employed at opportune moments to give the narrative impetus.

Settings and Photography.—The water-front atmosphere is convincing, the motor-boat thrills are staged on an extravagant scale, and the detail is painstaking.

Points of Appeal.—Popular comedy team, effective gags, good staging, and pleasing sentiment.

King Kong

Radio. American (A). Directed by Ernest B. Schoedsack and Merian C. Cooper. Featuring Fay Wray, Robert Armstrong and Bruce Cabot. 8,952 feet. Released September 11, 1933.

A SENSATIONAL, thrilling flight of fancy, an unforgetable picture, a living monument to the story-telling genius of Edgar Wallace, and a sterling tribute to the brilliance of the Radio stars, directors and technicians. In the entertainment is all the romance, glamour and adventure of the show business, and its conception is only made possible by the wonderful photography of Merian C. Cooper.

The incredible story is given life for the period of the film, and it grips the audience at the start and never relinquishes its hold until the amazingly executed climax is reached. Everything that the box-office demands is here, and it is staged with a flair and command of popular showmanship that has to be seen to be believed. Excellent universal attraction, one which no exhibitor can afford to miss.

Story.—Denham, a film director, with a reputation for daring, desires to make a film on an uncharted island, believed to be ruled by a Beast God, known as "King Kong." He, his leading lady, Ann Darrow, and his technicians reach their objective, but Ann is kidnapped by the natives, who hand her over to King Kong. Every member of the enterprise goes in pursuit, but many are killed, and it is Driscoll, the first mate, who is in love with Ann, who effects her spectacular rescue.

Denham, undaunted by their adventures, determines to bring King Kong to New York, and succeeds. King Kong is exhibited to a sensation-loving public, but breaks its bonds and runs amok in the city with Ann firmly grasped in its hands. It climbs to the pinnacle of the Empire State Building, but is shot down by a squadron of aeroplanes before serious harm comes to Ann.

Acting.—Fay Wray acts with conviction as Ann, and survives the terrifying ordeal with fortitude, never losing her strong appeal; Robert Armstrong draws interesting character as Denham, and Bruce Cabot makes a rugged Driscoll.

Production.—The main action of the picture is staged on the uncharted island, and the conflicts with the prehistoric denizens leads to a brisk succession of sensational thrills, all of which are presented with realism.

The rescue of the girl and the bringing of the ape to New York makes a pleasing break in the narrative, shortly to be followed by even greater thrills depicting the running amok of the ape and its spectacular shooting from the tower of the Empire State Building.

Although the picture is the last word in ingenious and imaginative sensationalism, the popular essentials are not ignored, and there is plenty of good, entertaining by-play, together with the essential modicum of romance, to keep the audience on the qui vive and give effective contrast to the stupendous thrills.

Settings and Photography.—The starting out of the expedition is presented with good detail, the scenes on the island, which embrace spectacular native ritual, are colourful, the coming of King Kong is staged with brilliant showmanship, the fights between Kong and the prehistoric animals are truly hair-raising, the rescue of Ann has full suspense, while the running amok of the ape in New York and its killing and death fall from the Empire State Building give the film its terrific climax. The photography and technical work have never been equalled, and its superb craftsmanship plays a big part in the film's unqualified success

Points of Appeal.—Exciting, imaginative story, brilliant execution, camera work, and workmanship, fine cast, stupendous thrills, and box-office title.

From Hell to Heaven

Paramount. American (A). Directed by Erle C. Kenton. Featuring Carole Lombard, Jack Oakie, David Manners and Adrienne Ames. 5,940 feet. Released September 18, 1933.

NOVEL and entertaining drama with a racecourse as the locale. It deals with the comedy and tragedy in the lives of a number of people who attend a big meeting. Very human in story, the blending of drama and humour is excellent, and the action is kept moving all the time.

Story.—At an hotel near a famous racecourse there assembles for a classic meeting, Charlie, a radio announcer; Lockwood, a racehorse owner; his daughter, Sunny; Billings, a bookmaker; Jack Ruby, a crook, and his wife; Wesley Burt, a clerk who has robbed his firm, and his wife; Colby Tanner, a lonely woman; and Winnie Lloyd. Working out in detail, the story shows how Colby is reconciled to Billings, whom she has loved; how Sunny marries a jockey, Tommy Tucker, whom her father dislikes; how Ruby murders Winnie Lloyd, who has double-crossed him, and is arrested; how Burt is arrested, but saves the detective's life when Ruby threatens him with a revolver; and how Charlie loses his job by his insistence on crooning a song during his broadcast.

Acting.—Jack Oakie is thoroughly amusing as the radio announcer who wanders happily through the piece as a sort of comedy chorus.

Carole Lombard is effective as Colby Tanner, and Adrienne Ames sympathetic as Burt's wife. Shirley Grey is true to type as Winnie Lloyd, and Verna Hillie makes an acceptable heroine for the romantic element. Bradley Page acts well as Ruby.

All the minor characterisations are very good, but especially noticeable are those of the hotel proprietor and his wife, given by Donald Kerr and Nydia Westman.

Production.—In spite of the number of characters involved, the plot is clearly and cleverly worked out, slight connecting-links between the various disconnected occurrences welding them into a composite whole. It is a sort of "Grand Hotel" of the racecourse, to which further point is given by Jack Oakie, who at the end remarks, "People come and go, but nothing ever happens!"

Direction and characterisation are both excellent, and the race climax, on which so many people's happiness depends, is well put over.

Settings and Photography.—Small hotel and racecourse settings. The atmosphere and settings are thoroughly convincing.

Points of Appeal.—Something "different" in racing stories, clever characterisation, highly amusing comedy, and ingenious direction.

Night of the Garter

United Artists. British (A). Directed by Jack Raymond. Featuring Sydney Howard, Harold French and Winifred Shotter. 7,751 feet. Released September 18, 1933

FARCICAL comedy, a straightforward adaptation of the successful play, which takes a little time to get going, but once it does, careers at a lively pace and scores a full complement of laughs. The devices employed to build up humour are not original, but tireless team work, coupled with the sly, inimitable humour of Sydney Howard, gives them pep and piquancy, and allows them to register with fulsome effect. Good light booking for all classes, with a star and title which mean something at the box-office.

Story.—Gwen, young wife of Teddie Darling, desires to return a valuable garter given to her by Kenneth Warwick, an old lover, before departing for her honeymoon. The opportunity, however, does not arrive, and Kenneth is forced to follow the bridal party. His wife, Jenny, becomes suspicious, and pursues them with Bunny Phipps, husband of Ted's sister, Barbara, in order to make him jealous.

The odd couples all congregate in a country mansion, where the honeymoon is to be spent, unknown to each other, and Bodger, the butler, also becomes involved in the quest for the garter, the illusiveness of which leads to farcical situations in which barnstorming plays a prominent part.

Acting.—Sydney Howard does not have a particularly big part as Bodger, but his quaint humour fits perfectly into the scheme of things, and he is a tower of strength to the irresponsible entertainment. The rest of the honours are equally shared by Austin Melford, Jack Melford, Harold French, Marjorie Brooks, Elsie Randolph, Connie Ediss, and Winifred Shotter.

Production.—The producer, Jack Raymond, has been content to transfer the stage play literally to the screen, and the ready-made success loses none of its original humorous quality in the process of adaptation. The picking up of the slender threads takes some time, but once the hunt for the garter is in full cry the action alternates briskly between the house and a barn, and the strong and resourceful comedy team see to it that the humour never flags. The picture represents easy, infectious entertainment, and, as a comedy attraction, is well in the first flight.

Settings and Photography.—The country mansions interiors are appropriate, while the barn furnishes a merry field for slapstick fooling.

Points of Appeal.—Title and star, popular comedy, rousing interpretation, and effective presentation.

The White Sister

M-G-M. American (A). Directed by Victor Fleming. Featuring Helen Hayes and Clark Gable. 9,488 feet. Release date not fixed.

ROMANTIC drama, an up-to-date version of the triumphant silent success, which tells of a tender love which transcends unhappy fate and circumstance and finds rich spiritual fulfilment in suffering and sacrifice. The religious side of the theme is treated with dignity and reverence, and, although it slightly impedes the action, it certainly gives the picture atmosphere. Helen Hayes contributes a performance of unforgettable and exquisite sensitiveness in the lead, and, although Clark Gable is good, it is she who gives the film its superb quality and irresistible feminine appeal. An outstanding box-office proposition, one which has in its theme title, stars, and all the considered essentials.

Story.—Angela, sheltered daughter of Prince Chiaromonte, betrothed to a wealthy middle-aged man, meets Giovanni Severi, a young army officer, and they both fall in love. When her father objects she runs away, and he is killed while trying to pursue her. Her sorrow causes her to temporarily reject Giovanni's advances, but she eventually promises to marry him when he returns from the war. He crashes in his 'plane, however, is made prisoner, and his inability to get in touch with her leads her to believe that he is dead, and she goes to a convent. Giovanni returns and tries to persuade her to break her vows, but she quietly and nobly refuses. Following this, Giovanni is mortally wounded in a raid and dies in her arms.

Acting.—Helen Hayes is positively brilliant as Angela, and the certainty with which she emphasises the light and shade of the charming, human character promotes delicate appeal wherein lies the film's fine emotionalism. Clark Gable is at times rather too buoyant and breezy as Giovanni, but he, too, draws interesting character and makes a perfect partner to Helen Hayes. Lewis Stone, Louise Closser Hale and May Robson are all good in their respective departments.

Production.—The play's religious motif is deftly employed to throw out the tenderness of the romance in true perspective, and out of the clash of the physical and the spiritual emerges emotional drama of fine poignancy and compelling heart interest. The sentimental interludes are exquisitely interpreted by Helen Hayes, while the religious detail has impressive dignity and is rich in interest. The brief war sequences, too, help to lend realism and stimulate action. From beginning to end the complexities of the film are superbly balanced by Victor Fleming's direction, and the result is first-class emotional entertainment of inestimable box-office quality.

Settings and Photography.—The early interiors and exteriors are picturesque, the war scenes include flying thrills, while the convent detail, including the impressive wedding of the heroine to the church, is flawless.

Points of Appeal.—Moving, compelling story, fine emotionalism, brilliant performance by star, good support, sensitive and effective treatment, and excellent title.

The Big Cage

Universal. American (U). Directed by Kurt Neumann. Featuring Clyde Beatty, Anita Page and Mickey Rooney. 6,685 feet. Release date not fixed.

A NEW line in sensational dramas, a novel, thrilling picture of circus life which devotes most of its footage to the hazardous business of wild animal training. There is no love interest and the story values are negligible, but broad humour and a popular child element are employed to relieve the tension and allow the ear to rest awhile from the cruel cracking of the whip and the disturbing snarling of captive animals. A proposition of undoubted box-office potentialities, but one that needs very careful placing.

Story.—Clyde Beatty, a famous animal trainer, is engaged by John Whipple, a circus owner, to put on an act which, for the first time, will show lions and tigers performing in the same ring together. Whipple's backer, a banker, has little faith in the enterprise, but Beatty, after a few nasty reverses, makes his thrilling act a triumphant success. In the course of his endeavours he incidentally fathers Jimmy, an orphan boy, and brings Lilian, a trapeze artist, and her estranged husband, Russ, together.

Acting.—Clyde Beatty, the famous animal trainer, has quite an agreeable personality and certainly does his job well. The power he wields over animals is almost uncanny. Mickey Rooney is most engaging as Jimmy, and Andy Devine and Vince Barnett are responsible for the fruity humorous relief. The supporting rôles are filled by Anita Page, Raymond Hatton, Wallace Ford, Reginald Barlow and Robert McWade.

Production.—This picture, which goes right behind the scenes of wild animal training, is built around the personality of Clyde Beatty, who, apparently, has not a peer in his own hazardous profession. Although sentimental and humorous side issues are employed to bolster up the story, the film remains solely and entirely a stunt picture and stands or falls by its spectacular thrills, resulting from the training of the animals and their amazing performances in public. For those who get a kick out of this type of sensational fare, the film undoubtedly represents excellent entertainment, for, in its way, nothing more realistic and exciting has been done, but the subject is not everybodys' meat, and the placing of the picture must be left to the exhibitor's own discretion.

Settings and Photography.—The circus atmosphere is excellent, the breaking in of wild animals is shown in exciting detail, while the narrow escape from disaster when a storm wrecks the tent following the first presentation of the act is pregnant with sustained thrills. Lighting and photography are very good.

Points of Appeal.—Sensational subject, realistic presentation, and animal thrills and interesting and vigorous performance by star.

Fast Workers

M-G-M. American (A). Directed by Tod Browning. Featuring John Gilbert, Robert Armstrong and Mae Clarke. 5,868 feet. Release date not fixed.

HARD-BOILED comedy-drama, introducing a new team in John Gilbert and Robert Armstrong, one that employs familiar but effective methods. Humour and drama are balanced with skill, and good suspense creeps in towards the finish and gives vigorous colour to the climax. The staging is realistic, and this, together with a strong supporting cast, rounds off sound popular entertainment.

Story.—Gunner Smith and Bucker Reilly, two riveters, are firm friends and keen competitors for the ladies. Gunner, the smarter of the two, neglects his girl, Mary, and Bucker, who is not so bright, falls for her wiles and secretly marries her. Gunner, unaware of the marriage, reveals to Bucker that he has compromised Mary, and Bucker, in his rage, pushes him from a skyscraper. The incident, however, does not prove fatal, and Gunner and Bucker's friendship is restored when they both realise that Mary is not worth serious attention.

Acting.—John Gilbert hardly suggests the type as Gunner, but he, nevertheless, works hard and makes a good foil for the dumb virility of Robert Armstrong as Bucker. Mae Clarke is convincing as the promiscuous Mary, and Vince Barnett, Muriel Kirkland and Warner Richmond represent sound supporting types.

Production.—This comedy-drama is built of sound, tested material, and its situations carry laughter, thrills and not a little pathos. The story unfolds against convincing backgrounds, and the reality of the atmosphere gives full point to the breezy bickering of the leading characters and the exciting and satisfactory climax.

Settings and Photography.—Clever dubbing gives realism to the skyscraper sequences, the fall is executed with conviction, and the interiors are appropriate.

Points of Appeal.—Lively theme, popular stars, realistic presentation, bright humour, and sound drama.

Before the White Man Came

Wardour. American (U). Featuring native cast. 3,600 feet. Release date not fixed.

INDIAN romance, the artless story of which is made interesting by native characterisation and authentic detail and atmosphere. The customs and ceremonies of the North American Indians are woven into the narrative, which is made clear by lucid commentary and good photography. The novelty values of the film, coupled with its convenient length, make it a useful supporting attraction.

Production.—The simple story, which tells of the love of Lone Eagle, a young Chieftain, for Singing Bird, and the villainy of his rival, Great Wolf, leads to drama and thrills, and its unfolding brings to light the fine tradition and interesting customs of this fast-dying race.

The film, which is acted entirely by natives, is silent, but intelligent commentary makes the proceedings clear and heightens the dramatic interludes. There is plenty of action and hard riding, and the play unfolds against impressive natural backgrounds, photographed with an eye to the pictorial. The novelty and naivete of the picture are strong booking angles, and it should make a satisfactory and helpful supporting attraction.

Points of Appeal.—New subject, interesting characterisation, authentic atmosphere and convenient length.

She Had to Say Yes

First National. American (A). Directed by Busby Berkeley and George Amy. Featuring Loretta Young, Winnie Lightner and Lyle Talbot. 5,400 feet. Released August 14, 1933.

SEX drama, snappy diversion dealing with modern business life and methods, strong in romance, bright in dialogue, and excellently staged. The theme is a trifle daring, but good characterisation, slick presentation and piquant handling disarms criticism on this score and enables the popular entertainment to register with telling effect. Good general booking.

Story.—Florence, attractive stenographer, employed by Sol Glass and Co., dress manufacturers, is engaged to Tommy, the general manager. Mr. Glass encourages the female staff to accept the attentions of important buyers, but Tommy objects to Florence enjoying their hospitality.

Florence complies with his wishes until she discovers that he is addicted to flirting, and she then accepts the attentions of Drew, a big buyer. Drew, who is genuinely in love with her, is not above using her to put over a deal, but, manlike, suspects the methods that she has employed. His distrust leads to a temporary estrangement, but everything comes right in the end.

Acting.—Loretta Young is very charming and natural as Florence, and her clever acting and delightful personality bring strength and purpose to the story. Lyle Talbot is good as Drew, Regis Toomey is well cast as Tommy, and Winnie Lightner brightens the proceedings with broad quips.

Production.—This sophisticated romantic drama is up to date in its treatment and outlook, and its situations are deftly turned whenever there is danger of them approaching the borderline. The sex element is relieved by a pleasing romance and crisp humour, while painstaking detail procures convincing and colourful atmosphere.

Settings and Photography.—The opening is clever, the office detail is perfect, the apartment and night club settings are elegant, and lighting and photography are first class.

Points of Appeal.—Bright story, human angle, strong and attractive cast, good staging and title.

Sailor's Luck

Fox. American (A). Directed by Raoul Walsh. Featuring James Dunn and Sally Eilers. 7,149 feet. Released July 17, 1933.

ANIMAL spirits and live detail greatly help to compensate for a thin story of a sailor's shore romance. Appeal is to the popular audience and the safe function of the film to ginger up a staid programme, while retaining its dramatic quality.

Story.—Jimmy, on shore leave, meets Sally at a swimming-pool and, finding her homeless, books a room for her at a boarding-house. The fleet is ordered to sail, and Sally maintains herself by looking after a motherless boy.

The accidental presence of the child's father and the boarding-house keeper, who is trying to seduce Sally, in her room leads to her quarrel with Jimmy. The latter, finding Sally is taking part in a dance marathon, raids the hall and carries her off in order to propose marriage.

Acting.—James Dunn gives a robust performance as the spirited, hot-tempered sailor, while Sally Eilers as a girl who can hold her own is very well cast. Sammy Cohen will draw many laughs with his near-to-slapstick performance as an A.B. Remainder of the cast do fine team work.

Production.—Raoul Walsh bolsters up his slight story with a fund of boisterous details, faithfully depicting the young American sailor's attitude to life and love. Sex is stressed, but never becomes sordid.

Settings and Photography.—Boarding-house and swimming-pool are competently visualised, and a sunshiny atmosphere dominates street exteriors.

Points of Appeal.—Breezy love story, nautical character of hero, and the stars.

FOX NOT TO GO INTO LIQUIDATION

Receivership Request Withdrawn

SECURITY FOR DEBENTURE STOCKS

BY OUR CITY EDITOR

THE Fox Film Corporation is not to go into liquidation after all. The stockholders' action calling on the Fox Film Corporation, its officers, and the Chase Securities Corporation, which is alleged to control Fox, to show cause in Federal Court on March 1, why a receiver should not be appointed for the film company has been withdrawn. The action was two-fold, asking in addition to the appointment of a receiver a full accounting from the individual officers and the Chase Securities Corporation.

The accounting part of the suit has not been withdrawn. The suit was brought by Martin C. Ansorge, attorney for Benjamin Shellenberg, a stockholder. Mr. Ansorge, in explaining the reasons for withdrawal of the receivership request, said a conference has been held at which the president of the Fox Film Corporation, Sidney R. Kent, and counsel for the company, Hughes, Schurman and Dwight, participated, and at which was also present the receiver for General Theatres Equipment, Inc., the holder of the majority stock of Fox Film Corporation.

Debenture Security

At that conference earnest representations were made that practical and constructive plans are now being developed for the continuation of the company upon a profitable basis, and that arrangements have been made for taking care of the interest payable April 1, on the 30,000,000 dollars debentures of the company, and that negotiations are in progress with the view of reorganising Wesco Corporation so as to pressure a substantial interest in Wesco or its subsidiaries for Fox Film Corporation.

Counsel for Fox Films has filed a general denial of all the allegations in the Shellenberg complaint.

Note Interest

All interest coupons, due April 1, on Fox Film Corporation 6 per cent. notes which are presented will be paid. It is understood, however, that a substantial number of coupons particularly those of debentures held by banking interests who are co-operating in efforts to reorganise the company will not be presented for payment.

This will avoid the necessity of the company depleting its cash working capital by the full payment of interest due at this time.

Paramount Transfers

The New York Stock Exchange has been informed, on behalf of Paramount Publix Corporation, which is to be deleted from the transfer list on March 31, that transfers will be made without charge up to the close of business on that day, but that thereafter a charge will be made for each certificate transferred.

The temporary receivers of Paramount Publix Corporation state that they can no longer be responsible for charges for their services for transferring and registering stock of the Corporation.

However, the Empire Trust Company, as transfer agent, and the Chemical Bank and Trust Company, as registrar, are willing to continue to perform such services after April 1, 1933, for stockholders who desire it for a fee of one dollar for each transfer, and 30 cents, for each registration to be paid on presentation of certificate.

Higher Rivoli Profits

A net profit of £6,188 for the year 1932 is reported by Rivoli Cinemas, Ltd. This compares with a net profit of £5,800 in the previous year.

A dividend of 4d. per share is to be declared, which is the same as for the previous financial year, while this time the directors have placed £1,500 to reserve.

Active Share Market

There was considerable activity in the kinema share market during the past week, in keeping with the general market activity which unusually has persisted almost to the eve of the Easter holidays.

Among the outstanding increases were Gaumont-British ordinary at 11s. 7½d., showing a rise of 4½d., while the 5½ per cent. New Preference advanced to 18s. 7½d., a rise of 6d. The "A" ordinary also improved, but both classes of debentures of this company remained unchanged.

A.P.P.H. ordinary rose slightly, while the debentures of General Theatres advanced to £96¾, an increase of 5s. Madame Tussauds debentures were also good, rising 10s. to £106, while the preference rose 3d., and the deferred were unchanged. P.C.T. ordinary were marked up 1s. 3d. to 18s. 9d., and the "A" preference and debentures rose, although the "B" fell 6d. to 24s. 6d.

British International Pictures preference were dull, at 17s. 10½d., and Baird Television deferred were another weak spot at 9d., a decrease of 3d. The rest of the list registered slight declines, although the fall in the debentures of United Picture Theatres was rather marked, the decline being 35s. at £53½.

Directors Waive Fees

Shareholders of the Prestatyn Palladium, Ltd., of which A. E. Shannan, C.C., is managing director, held their twelfth annual general meeting at Liverpool a few days ago. Owing to trade depression the return for the past year's working were not encouraging, and the directors waive their fees for the year to September 30, 1932. The subscribed capital of this company is £21,226, and amongst the liabilities there is a first mortgage at 6 per cent. for £3,000 and a loan of £11,864. On the assets side of the account, freehold land and buildings are stated at cost at £27,436, and furniture and fittings at the written-down value of £4,326. Preliminary expenses of £755 still figure in the accounts.

No detailed information is given in the accounts of last year's trading, but it is stated that a sum of £3,866 is brought forward in appropriation account from the previous year, and, deducting from this rents and adding various other items of expenditure, there is a balance of £3,751.

Manx Company's Good Year

A most satisfactory year is reported by the directors of the Manx circuit, the Strand Cinema Theatre Co., Ltd., which owns kinemas in Douglas and Peel.

The statement of accounts reveals that after the payment of Debenture interest, income-tax and all other charges, there is a profit on the year's working of £13,127 4s. 7d. To this is added £2,846 17s. 1d. brought forward, making a total disposable sum of £15,974 1s. 8d. The profit for the previous year was £12,202, and for 1930 £11,718.

The directors recommend the payment of a dividend on the ordinary shares of 7½ per cent., as against 6½ per cent. last year, and the setting aside of £6,912 19s. 6d. for depreciation, leaving £2,961 2s. 2d. to be carried forward

The share capital of the company amounts to £92,173, which is divided into £1 Ordinary shares, and £20,000 worth of 6 per cent. Debentures.

Dividend of 3 per cent.

Ald. Edwin Haigh, who presided at the annual meeting of shareholders of the Futurist (Liverpool), Ltd., said he was sure the shareholders would appreciate the dividend of 3 per cent. in these difficult times and approve the conservative policy adopted by the directors. They felt that the results were by no means unsatisfactory. He thanked the managing directors, Alfred Levy and Arthur Williams, and staff.

NEW PUBLIC COMPANIES.

Mecca Cinema, Ltd.—Registered in Edinburgh on April 4. Capital, £15,000 in £1 shares. The directors are: John M. Brown, 24, Durward Avenue, Shawlands, Glasgow, building contractor; John Stewart, 10, Park Road, Giffnock, brush manufacturer; James Welsh, 1, Endfield Avenue, Glasgow, director; Geo. Smith, 11, Florida Crescent, Glasgow, director. Secretary: W. H. Martins. Registered office: 147 Bath Street, Glasgow.

Camera-Projectors, Ltd.—Registered on April 6 with a nominal capital of £80,000 in £1 shares (60,000 "A" and 20,000 "B"). The objects are to adopt an agreement with Cam Syndicate, Ltd., to carry on the business of manufacturers of and dealers in and agents for the manufacture and supply of machines, instruments and apparatus for the recording, reproduction and projection of photographs and pictures, either in synchronisation with sound or independently thereof as moving or stationary pictures, kinematograph and other films, cameras and other photographic apparatus, etc. Solicitors: Last, Riches and Fitton, 18, Bolton Street, W. The registered office is at 8, Staple Inn, Holborn, W.C.

Oban Playhouse, Ltd.—Registered in Edinburgh April 3. Capital, £14,000 in £1 shares. To erect a kinema and shops between Station Road and Argyll Square, Oban. The directors are: Duncan McDougall, Dungorm, Oban, ironmonger; Duncan MacDonald, M.D., 2, Victoria Crescent, Oban; J. W. E. Steedman, Braighleacainn, Oban, S.S.C.; John S. McCowan, Loch Voil House, Oban, director; F. D. Cowieson, Kilmaronock House, by Alexandria, Dumbartonshire; and John Dick Brown, Leannar Ruadh, Dennyloanhead. Secretary: D. MacDougall.

NEW PRIVATE COMPANIES.

Sound and Cinema Equipment, Ltd.—Registered April 4. Capital, £12,000 in £1 shares. To acquire the business and all or any of the assets and liabilities of Sound Equipment, Ltd., and to carry on the business of manufacturers of and dealers in gramophones, phonographs, kinematograph films, phonographic records and musical instruments, wireless apparatus, etc. The directors are: Oscar Deutsch, 5, Augustus Road, Birmingham (director of Sound Equipment, Ltd.); Chas. Collins, Orchardcombe, Orchard Road, Bromley, Kent; Jas. Metcalfe, 11, Basing Hill, N.W.11 (director, Sound Equipment, Ltd.); Walter J. Boddy, St. Andrews, Clifton Hall, Rugby; Gordon M. Campbell, Stoney Thorpe Hall, Southam. Solicitors: A. R. Monks, Crown House, Aldwych, W.C.2.

Effee Productions, Ltd.—Registered April 1. Capital, £1,000 in £1 shares. Film producers and agents, etc. The directors are: Francis W. Thring (permanent governing director), Hotel Victoria, Northumberland Avenue, W.C.2, film producer; Alfred Laban, 27, Radnor Road, Harrow, Middlesex (director of Three Theatres, Ltd., and other companies). Registered office: 25-27, Oxford Street, W.1.

Chadwell Heath Picture Theatres, Ltd.—Registered April 3. Capital, £3,000 in £1 shares. The subscribers are: David J. James, Wharf House, Malt Street, S.E.1, grain merchant; and Mrs. Grace James, 38, Reservoir Road, Brockley, S.E. David J. James is permanent governing director.

Foster-Smart Film Productions, Ltd.—Registered April 4. Capital, £100 in 1s. shares. Producers and distributors of kinematograph plays and films, etc. The directors are: Ralph Foster-Smart, Hyde Farm, Maidenhead, film director; Edward F. Hitchcock, 62, Cleveland Square, W.2 (director of Australian Advertising Agency, Ltd.). Registered office: 8, Regent Street, S.W.1.

J. Sherman-Fisher, Ltd.—Registered April 5. Capital, £500 in £1 shares. Theatre and kinema proprietors, etc. The first directors are: Joseph Sherman-Fisher and Mrs. Constance J. Sherman-Fisher, "Roma," Sevenoaks Road, Orpington. Registered office: Rosslyn House, 96, Regent Street, W.1.

"Q" Film Studios, Ltd.—Registered April 6. Capital, £100 in 1s. shares. Film producers, etc. The directors are: Albert L. Quelch, 17, Sunnydene Avenue, Highams Park, electrical engineer; William Dell, 6, Parkhill Road, Hampstead, N.W.3, engineer. Secretary: J. Johnson. Registered office: 376, Strand, W.C.2.

Cinescope, Ltd.—Registered April 6. Capital, £200 in £1 shares. Importers and manufacturers of scientific and other goods. The directors are: Arthur Enell, 42, Aberdeen Park, N.5 (Swedish); Tibor Berkovits, 22, Aberdeen Park, N.5, import merchant (Hungarian); Emerich Gaspar, 22, Aberdeen Park, N.5, engineer (Hungarian); Marcel Sloog, 5, Westminster Court, N.W.8, merchant (British). Solicitors: Rawlinson and Son, 4, Broad Street Place, E.C.2. Registered office: Victoria Chambers, 55, Chancery Lane, W.C.2.

Sun-Ray "Palaceums," Palm Beach and Bathing Pools, Ltd.—Registered April 6. Capital, £5,000 in £1 shares. To erect swimming-baths, assembly halls, theatres, kinemas and other places of recreation, etc. The subscribers (each with one share) are: Eric H. Hamlyn, 9, Southampton Street, Bloomsbury, W.C.1, surveyor; J. P. Ruault, 14, Harrington Gardens, South Kensington, S.W.7., surveyor. Solicitors: Maxwell, Batley and Co., 44-6, Leadenhall Street, E.C.

Kingsland Pictures, Ltd.—Registered April 6. Capital, £1,000 in £1 shares. Secretary (pro tem.): Herbert Janes. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: 31-33, Stoke Newington Road, N.

INCREASES OF CAPITAL.

Gaumont-British Picture Corporation, Ltd. (142-150, Denman Street, W.1).—The nominal capital has been increased by the addition of £2,500,000 beyond the registered capital of £3,750,000. The additional capital is divided into 2,000,000 5½ per cent. cumulative 1st preference shares of £1 each and 2,000,000 "A" ordinary shares of 5s.

Dufaycolor, Ltd. (19, New Bridge Street, E.C.).—The nominal capital has been increased by the addition of £312,000 in £1 ordinary shares beyond the registered capital of £318,000. This increase is for the purpose of acquiring a part of the undertaking of Colortone Holdings, Ltd.

BANKRUPTCY.

Emanuel Hart Jacoby, lately Apollo Picture House, Stoke Newington, N.16, and Victoria Cinema, Islington, N.1.

At the public examination on April 6, accounts showing total liabilities £4,609 (£2,784 unsecured) and assets £114 were submitted. The examination was concluded.

Heather Thatcher in LOYALTIES, now being made at the A.T.P. studio for A.B.F.D. release

POLICE REPORT ON TRADE SHOWS

MANCHESTER CHIEF CONSTABLE'S ANNUAL REPORT

"THE kinema to-day attracts many people who formerly found their recreation in licensed houses," states John Maxwell, the Chief Constable of Manchester, in his annual report.

He mentions there are 107 kinemas registered in the city, as well as 23 music-halls and places of public entertainment. Police officers during the year had made 8,392 inspections of kinema exits and paid 8,434 visits to kinema operating boxes. Police officers also attended all Trade shows of kinematograph films and reports were made of each.

"In the event of any film showing anything of an improper nature—or, in the case of talking pictures, anything spoken which is not in good taste—a special report of all the circumstances is made immediately for my information," he states. "In such cases, either the necessary excision of the offending portion of the film is made by the film renters, or a special show is arranged at which members of the Watch Committee attend."

CHARITY QUOTAS FOR GOOD FRIDAY

EXHIBITORS DON'T TAKE THE HINT

When an application was made on behalf of kinemas in Altrincham, Sale and Lymm, for permission to show approved films on Good Friday, the magistrates at Altrincham Petty Sessions asked whether the applicants would, in the event of the application being granted, allocate a percentage of the profits to charity.

J. Keogh, on behalf of the applicants, said they could not entertain the idea of opening under those conditions, and their view was that if the Bench considered it was not in the public interest and not wise that the kinemas should be open on Good Friday, then they would prefer to have their application refused.

The application was turned down.

Application Granted

Permission for Good Friday performances have been granted to kinemas in Weston-super-Mare and Gowerton.

Cannock exhibitors will open on Good Friday, each house having agreed to pay the sum of £2 2s. to local charities.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/1½	3/-	—1½
" 7½ % Pref.	15/6	15/-	—/6
A.P.P.H. Ord.	19/9	20/-	+/3
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	1/-	-/10½	—/1½
Baird Televis. Defd. Ord. 5/-	1/-	-/9	—/3
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom Defd. 1/-	-/4	-/4	—
" Prefd. Ord.	2/9	2/9	—
In. Films (Props.)10/- Ord.	-/6	-/6	—
" Inter. Pic 5/- Ord.	3/3	3/4½	+1½
" " 8% Pref.	18/6	17/10½	—/7½
" Lion Prefd. Ord.	2/3	2/3	—
" Defd 4d	-/1½	-/1½	—
" Talkg Pic. Ord. 5/-	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£105½	£105½	—
" " 7% Conv. Deb.	£107½	£107½	—
Dominion Thea. £1 Ord.	-/6	- 6	—
Gaina. Pic. Ord 10/- pd.	8/1½	8 1½	—
Gaumont-British Ord. 10/-	11/3 xRts	11/7½	+/4½
" " "A" Ord.	5/3	5/6	+/3
" " 5½ New Pref.	18/1½	18 7½	+/6
" " Converted Pref.	18 -	18 6	+/6
" " 6½%1stMort.Deb.	£102½	£102½	—
" " 4½% New Debs. (£25 pd.)	2½ dis.	3 dis.	— 5/-
General Thea. Pref.	11/6	11/3	— -/3
" " 6½%1st Mort.Deb.	£96½	£96½	+5/-
Ldn & South Super Cin.2/-Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd.	2/3	2/3	—
" " £1 Cum. Pref. Ord.	27/6	27/9	+/3
" " 7% 1st Mort. Deb.	£105½	£106	+10/-
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.	10/-	10/-	—
" " £1 Cum. Pref.	8/9	8/9	—
" " 6% Deb.	£98	£98	—
" " 4% Perp. Deb.	£70	£70	—
P.C.T. Ord. 10/-	17/6	18/9	+1/3
" 7½% Pfg. Pf. Ord.	21/6	21/4½	—1½
" Cum. "A" Pref. £1	24/4½	25/-	+/7½
" " "B" " "	25/-	24/6	—/6
" 6% 1st Mort. Deb.	£104½	£105	+5/-
" Const. 7% Pref.	22/9	22/3	—/6
Stoll P.T. Corp.	3/3	3/-	—/3
United P. Thea. 10% Pref. Ord.	-/6	-/6	—
" " " 7% 1st. Mort. Deb.	£55	£51½	—£1 5s.

*Nominal.

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

E. Pike to Manage Odeon, Weymouth

PRESENTATION TO ALD. R. WHEELDON

Edward Pike, who for the past 18 months has been managing the Grosvenor, Bloxwich, has been appointed to the management of the Odeon, Weymouth, which is to open on Whit Monday. Both halls are on the Oscar Deutsch circuit. Mr. Pike has been in the business for 20 years, during which time he has, with the exception of his Bloxwich appointment, been to management at Shrewsbury, first in charge of the Central Theatre, and later at the King's Cinema.

J. C. Pico, manager of the Savoy, Newcastle, Staffs, has been successful in winning for the third time in succession the Bermil Matinee and Evening Drive Cup for the best average attendance in the Liverpool and District area. J. C. Pico has also won the Matinee Drive Cup as given by B. Miller, area supervisor A.B.C. Halls, and is a good second for the Evening Drive Cup over a period of three months.

Ald. and Mrs. R. W. Wheeldon were the recipients of valuable presents from a public subscription in appreciation of the services they have rendered the city during their term of office as Lord Mayor and Lady Mayoress during the year 1931-32. Ald. Wheeldon is, besides having other interests, the head of a circuit of four Hull kinemas.

A. Lucas has resigned as B.T.-H. chief at Sheffield, after over thirty-three years' service with the firm, but will still retain his old associations in a consultative capacity. His successor is **A. S. Nichols,** who comes from the North-East, where he has been looking after B.T.-H. interests at Newcastle-on-Tyne and Middlesbrough. Mr. Nichols was introduced to the B.T.-H. staff and friends at a dinner-dance.

G. H. Heatherington, who has been appointed manager of the Royal, Nuneaton, in succession to J. McDonald, was for some time in charge at the Dovedale, Coventry, and was also associated with the Liverpool Trade.

B. Dove, son of the late Alfred Dove, has taken over the management of the Playhouse Cinema, High Street, Northwood.

J. W. Day, assistant manager of the Regent, Swindon, has been appointed manager of the Gaumont Palace, Bridgwater.

J. P. Reed has been appointed assistant manager of the Palace Theatre, Summer Hill, Birmingham.

Coun. R. Hamilton Godfrey, chairman of the North Western branch of the C.E.A., has been elected to the executive committee of the Runcorn Chamber of Commerce. Coun. Godfrey is interested in Runcorn kinemas.

E. Paxon has resigned his position on the inside staff of the Fox Film Co. in Birmingham, to act as outside representative of Butcher's Film Service in the Midlands.

Bert Bushell has been appointed branch manager in Manchester for Universal, the appointment to operate immediately. Mr. Bushell has had 29 years' experience in the Industry, including both exhibiting and renting, and was for eight years in the Liverpool and Manchester areas for First National, both as salesman and branch manager.

T. Griffin has been appointed Liverpool representative for Butchers' Film Service, Ltd., in succession to R. Powell, who has terminated his engagement with the company. Mr. Griffin has been engaged on the renting side of the business in the Liverpool district, for many years. Stanley Pink, who is Lancashire manager for Butchers, intimates that some big contracts are being negotiated on the Lancashire territory for "Silvertip" and "Slightly Married," which were recently Trade shown.

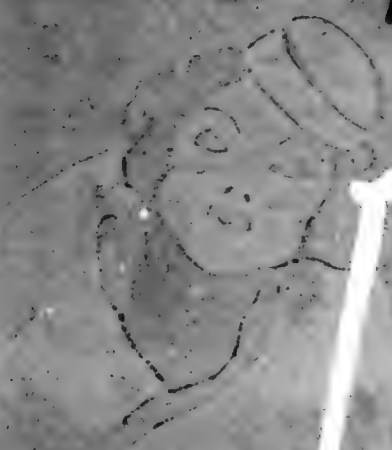
Fitzroy Page, the clever kinema organist, who recently returned after five years' work in some of the best New York theatres, is shortly leaving the Gaumont Palace, Streatham. Mr. Page, it will be remembered, opened the Dominion Theatre, Tottenham Court Road, when it came under G.-B. auspices. His private address is at 7, Telford Avenue, Streatham Hill, S.W.

UNIVERSAL'S NEW FILM EDITOR

S. HARDY SUCCEEDS W. ALBRECHT

S. Hardy has been appointed film editor of Universal, succeeding W. Albrecht, who has resigned to join F. W. Thring's Effee Film Production unit, in Melbourne, Australia, in an important production capacity. Mr. Albrecht leaves England next Thursday for Australia.

Mr. Hardy's experience in the Industry extends over 20 years, starting with Pathe and following with Bolton's Mutual, the Regent Film Co., and, since talkies, as film editor with Gaumont at Denman Street and Shepherd's Bush, and with Hagen Productions at Twickenham.



THE Radio KING PICTURES KONG GROUP

CHS
FIRST STEPS IN CHEMISTRY

JACK OAKIE

AS A FIGHTING SAILOR WITH NO COUNTER FOR A HEART PUNCH

SAILOR BE GOOD

LOADED TO THE LINE WITH LAUGHS !

RELEASE DATE: AUGUST 21, 1933.

Radio PICTURES

RECORDED RCA PHOTOPHONE SYSTEM

AN UNUSUAL WESTERN

THE CHEYENNE KID

with TOM KEENE AND DOROTHY WILSON

FROM REX BEACH'S GREAT STORY
"THE GOOSE WOMAN"

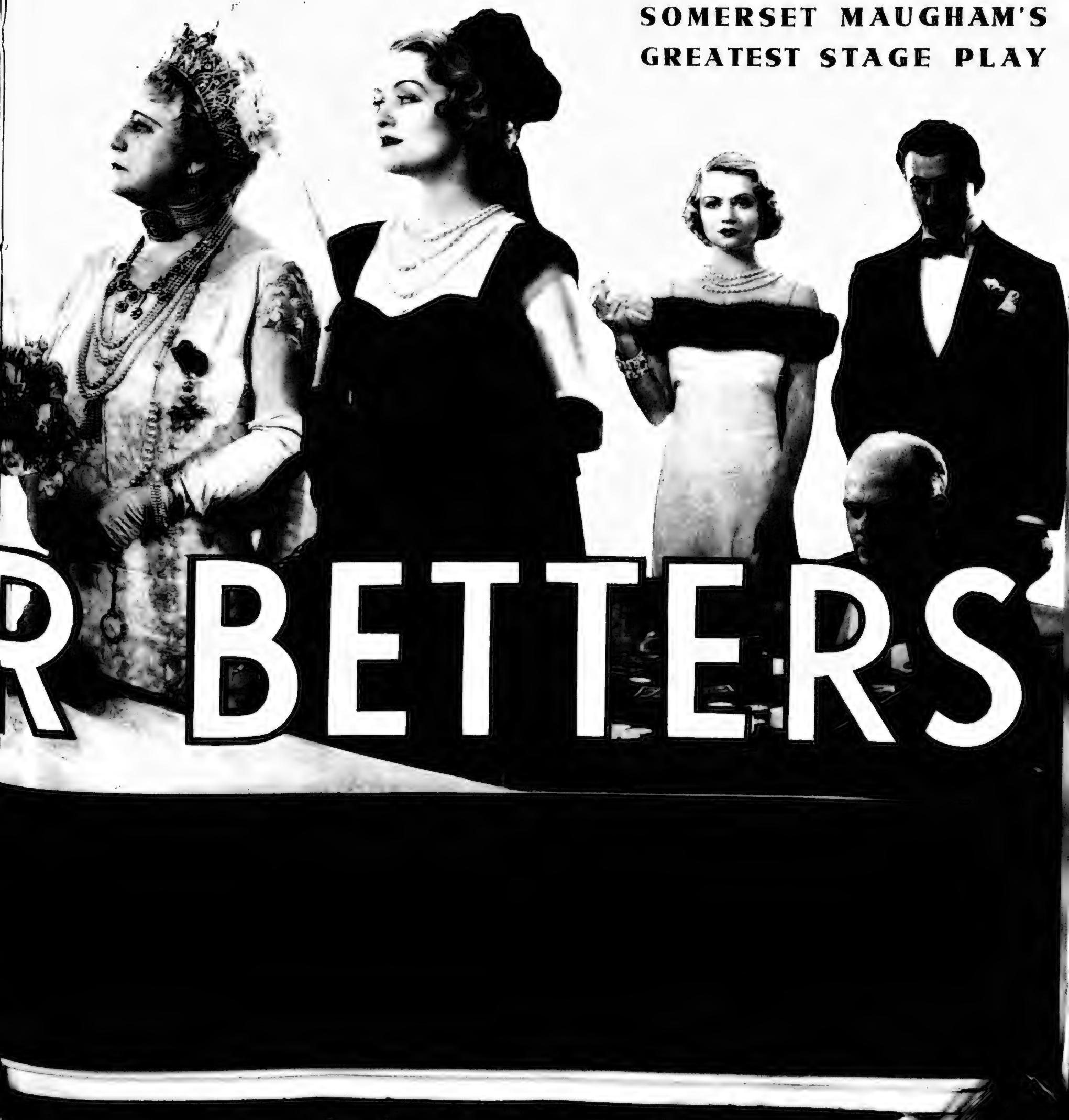
Constan
OU

BENNETT

AND GILBERT ROLAND

IN

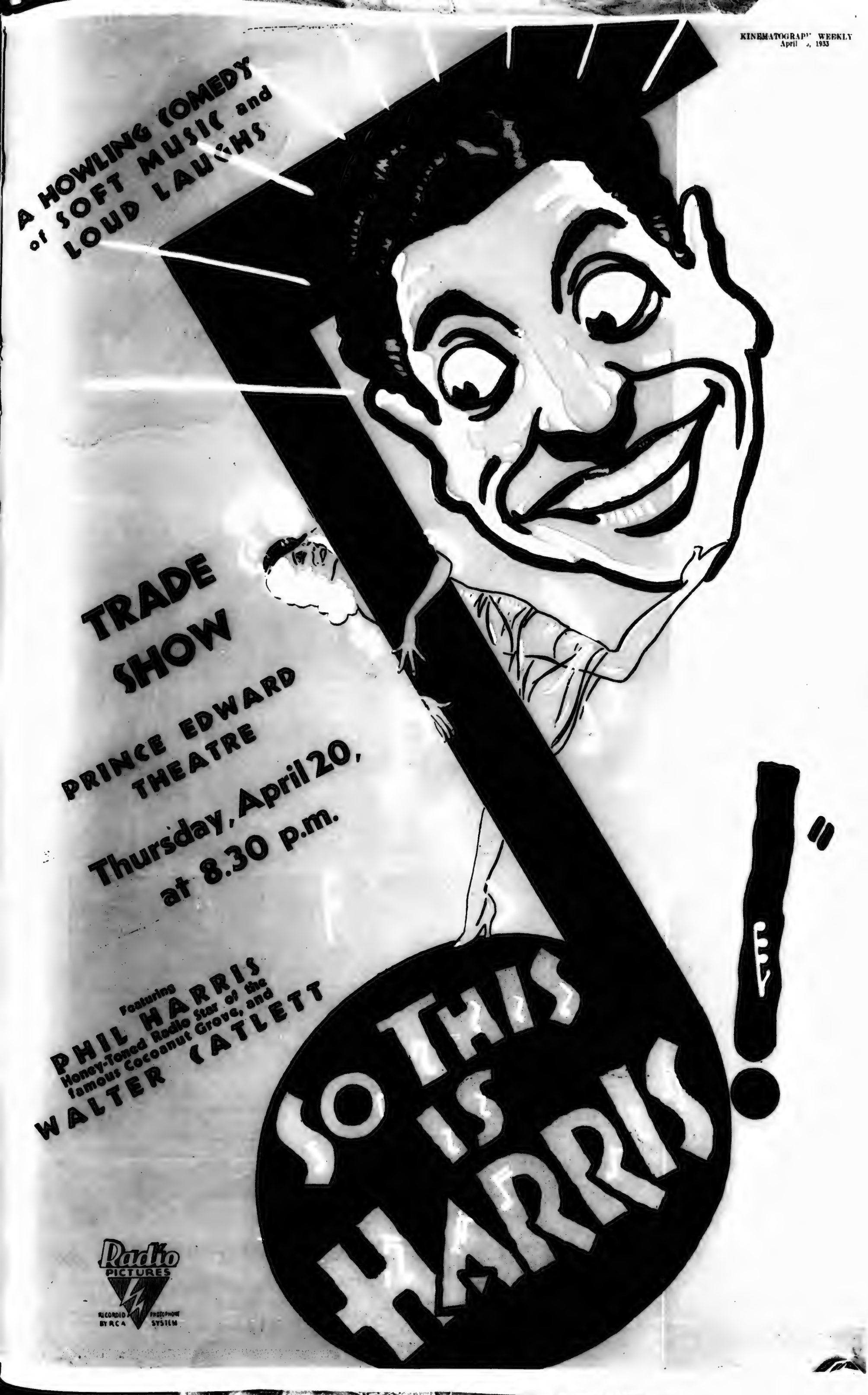
SOMERSET MAUGHAM'S GREATEST STAGE PLAY



R BETTERS

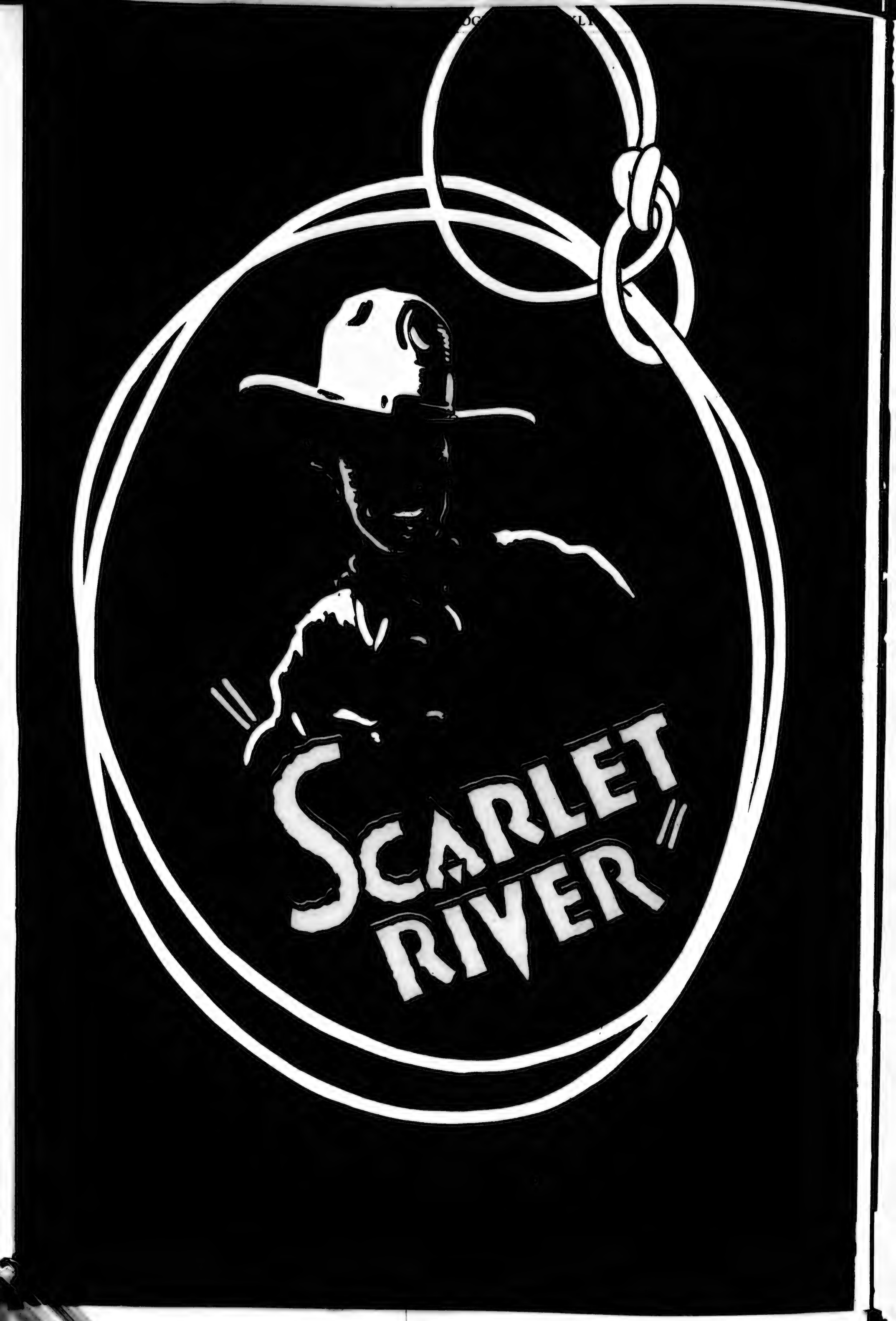
"MAN HUNT"

TRADE SHOW:
PHOENIX THEATRE, Thursday, April 20, 3 p.m.
A SMALL TOWN-BOY TURNS DETECTIVE AND OUTWITS THE BIG TOWN CROOKS
JUNIOR DURKIN
MRS. WALLACE REID
RELEASED: SEPT. 4, 1933
Radio PICTURES


A HOWLING COMEDY
of SOFT MUSIC and
LOUD LAUGHS
TRADE
SHOW
PRINCE EDWARD
THEATRE
Thursday, April 20,
at 8.30 p.m.
Featuring
PHIL HARRIS
Honey-Toned Radio Star of the
famous Cocoanut Grove, and
WALTER CATLETT
SO THIS IS HARRIS!
Radio
PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

JANE
"GET
RELEASED SEPTEMBER 18, 1933

ASPER
Richard
DIX
RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM


SCARLET
RIVER

RELEASE DATES:

AUG. 21 **TOPAZE**
SAILOR BE GOOD

AUG. 28 **THE PAST OF MARY HOLMES**
CHEYENNE KID

SEPT. 4 **OUR BETTERS**
MAN HUNT

SEPT. 11 **KING KONG**

THE GREAT
SEPT. 18 **JASPER**
SCARLET RIVER

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

AND—

DON'T FORGET
TO REMEMBER!!

GRACIE
FIELDS'
NEXT PICTURE

"THIS WEEK
OF GRACE"

WILL BE
RELEASED ON

OCT.
16 NEXT

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

"Our Betters"

Scenes from OUR BETTERS, the famous Somerset Maugham play in which Constance Bennett stars with Gilbert Roland. OUR BETTERS will be Trade shown by Radio Pictures on Thursday, April 20, at 3 p.m., at the Phœnix Theatre

H

A
COOPER-SCHOEDSACK
PRODUCTION
Radio
PICTURES

"The Past of Mary Holmes"

Scenes from THE PAST OF MARY HOLMES, starring Helen MacKellar. This is the talking screen version of Rex Beach's famous story "The Goose Woman" which Radio Pictures are Trade showing on Wednesday, April 19, at 3 p.m., at the Cambridge Theatre

PROGRESSIVE POLICY OF A.B.F.D.

R. P. Baker Discusses British Production

IN the kinema Trade, as in every other important industry, there are men of whom the outside world, and even the members of the trade in which they play an important part, are almost unaware.

Behind every new undertaking, unobtrusively negotiating new studios it may be, or week in and week out seeing to the steady flow of finance without which production would wane, these silent men of the Industry work on.

It was at the Ealing studios during a view of "Loyalties" in the making that I met R. P. Baker, joint managing director of A.B.F.D. (writes a *Kine.* representative), who, though concerned in the British production since 1924, when he formed Gainsborough Pictures, Ltd., with M. E. Balcon has never sought the limelight of publicity.

A tall, soldierly figure—he was a captain in the war—was introduced to me during the shooting of "Loyalties," but it was not until I was about to leave the studio that he could be led to talk. We spoke of production.

"Best in the World"

"My view of the task which lies to our hands is to produce purely British pictures, and of such a calibre as to compete with the best American or other foreign product, and capable of being put in opposition to it. Our slogan is, 'British pictures can be, and must be, the best in the world.'

"So long as British studios can produce films of the calibre of 'Rome Express,' say, or 'Jack's the Boy,' and keep on producing them, all is well. The trouble is, I should say, to keep up the pace and, in view of high theatre overheads, avoid the big difference in receipts between super supers and the sometimes inevitable 'dud.'

"The A.T.P. policy," Mr. Baker said, "is to make just as many productions, and no more, per year, than we can make consistently well. We have no highly ambitious schedule, but aim to pick our stories carefully, put as much money and effort into their filming as excellence and the subject require. To start with we shall probably not make more than eight or nine a year. Allied with Basil Dean's stage production activities, A.T.P. should be able to secure material that the public will like.

A.T.P. to Meet the Demand

"There is a demand for the well-made independent pictures, and A.T.P. is out to make them."

Mr. Baker entered the Industry in 1923. Two years after, he had formed, with M. E. Balcon, Gainsborough Pictures, Ltd., they organised Piccadilly Pictures, Ltd., and Piccadilly Studios, Ltd. A year earlier, Mr. Baker, with Mr. Balcon, negotiated the acquisition of Islington Studios from Famous Lasky British Producers, Ltd.

It was in 1930 that he became associated with Basil Dean and A.T.P., joining its board later in that year. In the same year he visited America, and, in Hollywood, familiarised himself with American production. Returning in 1931, Mr. Baker was active in getting the A.R.P. studios built and put into operation.

He is joint managing director, with Mr. Dean, of Associated British Film Distributors, Ltd., which will market the A.T.P. product, starting with "Loyalties."

R. P. Baker, joint managing director with Basil Dean of A.B.F.D.

CENSORSHIP IN SOUTH AFRICA

NEW INDEPENDENT FILM COMPANY

The Amended Entertainments (Censorship) Bill, now before the South African Parliament, is being strongly opposed by the various film societies in the Union. The Bill prohibits the exhibition of uncensored films or uncensored film advertisements in any place to which admission is obtained by virtue of membership or by contribution to any fund.

Members of film societies argue that the societies are cultural affairs, and are challenging the attitude of the Minister responsible for the Bill. They declare that they desire better films than the class of picture daily shown to the public in the kinemas.

New Film Company

J. Kalusky has returned from England and the Continent, and is going forward with the organisation of British and Universal Pictures (Pty.), Ltd.

The registration of the company defines its objects as being the exhibiting and distributing of British and Continental productions in South Africa.

Mr. Kalusky announces the acquisition of "Madchen in Uniform" for this country, Fritz Lang's "M," "The Frightened Lady" and "Baroud" are other acquisitions. He has also acquired the South African distribution rights of the Philips sound equipment, whose apparatus will be used by his company.

Mr. Kalusky states that his concern is entirely independent.

It remains to be seen, declares the *Kine.* S.A. correspondent, if British and Universal Pictures can stand against African Theatres and M-G-M.

Another S.A. Screen Hope

During Arthur Loew's visit to Johannesburg, he met Miss Eileen Corder, a young South African girl, in whom he saw possible gifts as a screen actress, and arranged to have a screen test. A copy has been sent to M-G-M chief casting director at Culver City for consideration.

SWAY OF THE SWASTIKA

HITLER AND GERMAN FILM MAKING

Grip on the Exhibitors

IS Germany, seven or eight years ago the source of the most beautiful and appealing films of the time, to become a country of mere propaganda, as Russia with a different ideology has become?

The question asserts itself in the minds of those interested in the artistic and the commercial sides of the business alike, as a result of the declaration of Adolf Hitler recently in the Reichstag, when he suggested that the film is to be employed for the purpose of maintaining purely national—in other words, Nazi—views.

The whole of the educational agencies in Germany, he stated, theatre, film, Press, literature and radio, will become the means to, and will be employed in the task of, establishing the moral health of the body politic. Those who envisage world citizenship are quickly passing out of existence.

In the summer of last year a *Kine.* representative was informed by a member of the Nazi party that plans had already been perfected to make the screen, the radio, the Press, and other activities into instruments of the party immediately it came into power.

Herr Hitler's swift move bears out the truth of this statement. The resignation of leading members of the German C.E.A., reported in the *Kine.* of March 23, is one of the first evidences of this. Their face-saving statement that "the new times demanded new men" convinced nobody, and the appointment of Herr Engl as commissar in charge is one of the steps taken to tighten the grip of the party upon the German film Industry. The election of new members on March 31 leaves this grip unaltered.

It will be a matter of deep regret if, as a result of Herr Hitler's action, German production is to be confined to mere flag-waving propaganda. Art cannot express itself while in chains, and it is well that in England, the tendency to make films of propaganda rather than entertainment has been resisted. Had we fallen a prey to this temptation we should not now be seeing British films winning their way in the kinemas of this country on their merit alone.

26 FILMS IN WORK AT FOX

ENGLISH AND FOREIGN PRODUCTIONS

TWENTY pictures for the English-speaking market and six for foreign countries will be made at the Fox studios during the present year. Sol. M. Wurtzel executive producer, is busy this week lining up the personnel of the staff, which will aid him in the making of this group of productions.

The 18-acre lot is being given a complete overhaul, new landscaping is being done, remodelling is under way, and everything else is being made ready for the start of the filming of the first picture, which will probably be "The Lady Cop," featuring James Dunn and Sally Eilers.

Two Spanish pictures, "Song of the South Seas," starring Jose Mojica, grand opera star and concert tenor, and "The Romantic Widow," starring Catalina Barcena, are now in production at the Fox Hollywood studio, with John Ford also utilising stage space there for "Pilgrimage," featuring Henrietta Crosman, Marian Nixon and Norman Foster.

Spanish Versions

The most prominent Spanish actors appearing in motion pictures in Hollywood or any other country have been employed steadily at this studio. In addition to Mojica and Miss Barcena, they include Paul Roulien, Conchita Montenegro, Mona Maris, Gilbert Roland, Antonio Moreno, George Lewis, and Juan Toreno.

Compact, central, with more than 125,000 square feet of stage space, the Fox Hollywood studio is considered ideally set up for economical production.

An arrangement has been made whereby the Fox Hollywood studio and Fox Movietone City have the full privilege of using each other's players, stages and equipment.

It was at this same studio, years ago, that Theda Bara, Betty Blythe, William Farnum, John Gilbert, Gladys Brockwell, and other stars reached world fame. Janet Gaynor's "Seventh Heaven," "What Price Glory?" and other prize-winning productions were made there.

Scenes from THE BIG CAGE, the Universal wild animal thriller which features Clyde Beatty, Anita Page, Wallace Ford, Andy Devine, Vince Barnett, and Robert McWade. This production is reviewed in this issue.

PATHE STUDIO VARIETY

THRILLS IN WARDOUR ST.

Imitating the Wombat

The seeker after thrills—and frills—might do worse than try to find his way into the studio where the Pathétone Weekly comes into being at the top of the Pathé building in Wardour Street.

It is there, writes a *Kine.* representative, that I have been instructed in the art of controlling nursery cannons by no less an expert than Lindrum, while the fierce light that beats upon a billiards table was being utilised by Ken Gordon and his confederates to secure shots for the famous screen weekly.

As the result of another visit I am able to boast of having remained in a vertical attitude for five minutes in the same ring as Carnera. Syncopated bands have flung discord at me there, dancers have performed terpsichorean contortions until I have fancied the camera was cavorting with them.

Recently, I was introduced to yet another stunt, a new exercising machine, the Gymo, warranted to exercise every muscle of the body. When you see the Pathétone Gazette you will believe it to be the most graceful form of exercise known (you try!).

A young lady demonstrated it so rhythmically that I was tempted to try its wonders.

Strapped by the feet, I moved my body and was promptly inverted, hanging there like a human wombat. The few coins remaining in my pocket after a rash investment in the Irish Sweep were scattered on the floor as I hung head downwards by my feet and my Scottish ancestry asserted itself in a request to be uprighted in order to pursue the fleeting sixpence that made its way across the floor, and was not seen again.

In the afternoon of the same day, a conjurer performed wonders with eggs and other paraphernalia so cleverly that when he asked for a sixpence, I told him to find mine that I had lost. I went out, quickly.

DOUG. FAIRBANKS, JUN., TO STAR WITH LESLIE HOWARD

New Kay Francis Subject

Warner announce that Douglas Fairbanks, Jun., will be co-starred with Leslie Howard in their forthcoming production of "Fellow Prisoners." The picture, which is based on a story by Sir Philip Gibbs, will go into production promptly upon the completion of "The Narrow Corner," in which young Fairbanks is now appearing.

"The Narrow Corner" has been adapted by Robert Presnell from the novel by W. Somerset Maugham.

Patricia Ellis has the leading feminine rôle, and others in the cast are Ralph Bellamy, Dudley Digges, Reginald Owen, William V. Mong, Henry Kolker, Arthur Hohl and Willie Fung. Alfred E. Green is directing.

"Dr." Kay Francis

The next screen rôle for Kay Francis will be a sensational one—that of an ultra-modern woman doctor. The picture will be "Mary Stevens, M.D.," based on an original story especially written for Miss Francis by Virginia Kellogg. The leading man has not yet been chosen.

"America Kneels"

Warner Bros. have secured the motion picture rights for "America Kneels," the story by Sheridan Gibney, which is the talk of the American Continent.

It deals with modern American civilisation, and covers the period of several generations in the history of a prominent family. An all-star cast is being lined up.

TALKIE STUDIO AS LOBBY SHOW

NOVEL EXPERIMENT AT SOUTHEND

HOW talkies are made, a practical working exhibition, will occupy the Ball Room at the Kursaal, Southend, from Easter right through the summer.

Working with de F. Morehouse, managing director of the Kursaal, is Mr. Palmer, of the Big Ben Productions, who has installed a full range of apparatus, including A.W.H. projectors, Vinten latest model cameras, and a large mobile recording truck for outside work and street-parade advertising.

In charge of the venture will be Edgar McCormack, who has just completed for Pathé "Cruising Around the Unknown Island."

Pictures of local interest will be taken, and afterwards explained at the exhibition and shown at the Kursaal Kinema, the first try-out being the recording and filming of Ken Duncan's Band, playing at the Queen's Hotel, Westcliff. They will play the theme song, "Making Talkies," that Mr. McCormack has written and composed. It bids well to be a Southend 1933 hit.

Visitors to the exhibition will be encouraged to try their skill on the talkies, and efforts considered screen-worthy will be shown within a few hours on the Kursaal.

Many competitions are already in being for talkie aspirants. To help in the proper dressing, Mrs. Backhouse, the Kursaal manager's wife, has over 1,000 costumes ready for competitors' choice.

Tie-ups and link-ups will be made with the Southend festive weeks—Cricket, Navy, Illuminations, etc.

A good send-off to the exhibition will be the free exhibition arranged before Easter for 3,000 scholars and their teachers to see and take part in a working talkie studio.

LICENCE TRANSFERS IN WARWICKSHIRE

MANY NEW OWNERS

A number of kinema licences in the Warwickshire C.C. area have been transferred. These include the Picture House, Nuneaton, recently acquired from Manny Jay by Albert English; the Royal Cinema, controlled for many years by C. N. Shute, to the new proprietor, P. J. McDonald; the Alexandra Theatre, Kenilworth, from Elijah Strong, who died recently, to Mrs. C. E. Strong; the Kosy Kinema, Nuneaton, from the original owners, Messrs. Kosy Kinema, Ltd., to Chas. Orr, of Coventry's big five, and the Regent Picture House, Rugby, from the Paramount Picture Theatres, Ltd., to the new owners, Plaza (Rugby), Ltd.

NICE STUDIOS TAKEN OVER BY U.A.

A telegram from Nice states that negotiations between United Artists and Bernard Deschamps have advanced so far that it is probable that the Rex Ingram studios at Nice will be taken over by United Artists on June 15. Production should be in full swing by the end of the year.

United Artists, the message proceeds, will make six films in Nice with French artistes, and the pictures will receive world-wide distribution through United Artists channels.

M.P.'s. SYMPATHY

WITH TRADE TAX PROTEST

Coun. T. R. Wood, of Bilston, Messrs. Shaweross (Gaumont-British), Warburton (New Theatre Royal), and Quigley, presented to Geoffrey Mander, M.P. for East Wolverhampton, a petition for a reduction in entertainment tax on cheaper seats, which was signed by 18,000 patrons.

G. Mander expressed his sympathy with the views of the deputation, and promised to forward the petition to the right quarter.

LIONEL BARRYMORE IN "SERVICE"

Lionel Barrymore will have the leading rôle in Metro-Goldwyn-Mayer's "Service," the play by C. L. Anthony, which Clarence Brown will direct. Important rôles have been assigned to Benita Hume, Lewis Stone and Elizabeth Allan.

Nancy Carroll, Cary Grant and John Halliday in THE WOMAN ACCUSED, recently Trade shown by Paramount.

BOURNEMOUTH S.O. ACTION

COUNCIL COMMITTEE REBUFFED

GLOSSOP CHURCHES OFFER CHARITY ALTERNATIVE

BOURNEMOUTH Council is rapidly beginning to realise that there is no "sin" in Sunday kinemas. Last week, by a big majority, a minute from the Finance Committee recommending that local exhibitors be informed that the Council were not prepared to consider the opening of kinemas on Sunday was referred back.

This means that there is a likely chance of an opposite recommendation being made at the next meeting of the Council, and that arrangements may be made for the taking of a poll of the town.

Strong criticism of the attitude of the Finance Committee was made by Coun. A. Langton, who stoutly objected to the minds of ratepayers being made up for them, while Coun. Dr. Lyster said that by preventing the ratepayers from expressing their views on a matter of such importance they were indulging in nothing less than a wave of Hitlerism.

Coun. H. E. Beale, who is president of the National Chamber of Trade, and a prominent Nonconformist, expressed the opinion that it would be far better for hundreds of young people to be able to go to a kinema on a Sunday evening rather than parade the streets with nothing else to do.

To Outbid Kinemas

Following the suggestion that the churches and chapels in Glossop would be willing to assist local charities in lieu of Sunday opening being granted to the kinemas, the town clerk has been instructed to ascertain what efforts they would be prepared to make in this direction. The reply to this letter is awaited before further action is taken by the Corporation.

Ten Per Cent. Contribution

Ten per cent. of the Sunday opening receipts are to be devoted to charity at Eckington (Derbyshire). Licences have been granted for the Sunday following Easter and the first Sunday in November; permanent dates are to be the first Sunday in February and November.

MUSICAL PICTURES

PARAMOUNT POLICY

Emanuel Cohen, vice-president in charge of production of Paramount Pictures, has issued special instruction by the terms of which music will play a vastly more important part in forthcoming productions.

The order expressly states that in so far as two productions in particular, "International House" and "College Humour," are concerned, both of these will have a number of songs, plenty of pretty girls, and also many spectacular dance routines. They will not be backstage musical comedies of the order of several years ago, but out-and-out musical pictures in which music, beauty, dancing and singing will predominate.

GREAT ACTIVITY AT THE COLUMBIA STUDIO

New Film Started by Frank Capra

AFTER a long absence on the M-G-M lot, to whom he was loaned to direct "Soviet," Frank Capra, Columbia's ace director, has returned. Shooting on "Soviet" has been indefinitely postponed.

Immediately upon his return Capra began work on "Madame La Guimp," the famous story by Damon Runyon. This is a colourful drama of a lovable old apple-woman who is patronised both by the wealthy and the underworld characters of her neighbourhood, and who becomes involved in a situation that concerns both factions.

Music Featured

Songs and music will be featured in two of Columbia's coming dramatic productions, "Tampico" and "Cocktail Hour."

In "Tampico," a melodrama of the oil fields, in which Jack Holt and Fay Wray are starred, Noah Beery, noted for his splendid bass voice, first displayed in "The Song of the Flame," will be heard in a way-down-deep ballad.

Victor Schertzinger will introduce into "Cocktail Hour" a new song of his own composition. Schertzinger, who in addition to his directorial ability, is also a talented composer, wrote the famous song "Marcheta," as well as the music for Chevalier's "Love Parade."

Hal Skelly for Columbia

Arrangements have been completed by Jack Cohn, vice-president of Columbia, to present Hal Skelly in a series of productions. The name, cast and director of his first vehicle will be announced shortly.

Well known on the stage and screen as a comedian, dancer and dramatic actor, Skelly started his screen career as a dancer. He spent a number of years in vaudeville, burlesque and stock companies before his first big opportunity came in the New York production, "So Long Letty." His remarkable dancing and comedy received instantaneous recognition. Following this show he appeared successfully in a number of musical comedies.

Since Skelly was signed by Paramount for the "Dance of Life" he has appeared in a number of other screen productions, among them "Behind the Make-Up" and "Men Are Like That."

"The Circus Queen Murder"

With the assigning of George Rosener to the important rôle of the circus manager Columbia has completed the cast for "The Circus Queen Murder," the second of the Anthony Abbot mystery stories, with Thatcher Colt, the suave, society-man detective, again being played by Adolphe Menjou. Greta Nissen has the feminine lead, and Ruthelma Stevens, Dwight Frye, Harry Holman and Donald Cook are in the featured rôles. R. William Neill is directing.

The Kursaal, Southend, Tide Table for the 1933 summer is J. J. Backhouse's souvenir for patrons. The coming features of the Kursaal are equally recorded with the tides.

S. LONDON HALL OPERATED BY FAMILY

FATHER, DAUGHTER AND SONS HELP

THE phrase "family house" has come in the kinema business to describe a hall which, by the nature of its programme, caters for all members of the average British family.

The New Savoy, in Camberwell Road, S.E., however, has another and more unusual claim to the title, for the proprietors are F. Court and Sons (a name well known in the Industry). F. Court himself supervises the management of the hall, the business details, programmes, etc., and his three sons, plus a talented daughter, provide the musical part of the show. The youngest son (aged only 18) is a solo violinist of such skill that his appearances are the occasion for large and enthusiastic audiences. The second son performs on the xylophone and the third is a clever saxophonist. Rosie Court completes the musical quartet by her accomplished performances at the piano.

Orchestras are somewhat rare in these days of canned music, and Walworth is hardly the class of neighbourhood where one would expect to find much appreciation of high-class music; nevertheless, musical interludes are a regular daily item at the New Savoy, and on Sundays there is half an hour's intermission, which receives enthusiastic approval from the patrons.

Mr. Court, who was originally an engineer in the service of one of the great oil companies and has visited many parts of the world in the course of this employment, has been in the kinema business for many years past, having controlled halls at Kensington, Ealing, Slough and Northfields.

After disposing of the Queen's, Sydenham, he acquired the New Savoy, has entirely redecorated, recarpeted and re-installed Kalee machines with B.T.H. equipment, and opened last Boxing Day. A novel and very pleasing feature of the newly furnished building is the large panel containing oil-paintings by a skilled Birmingham artist.

As regards the film features presented, the present policy is to give variety—with plenty of comedy. As at many other halls, "bargain matinees," with prices as low as 5d., are the rule; and Mr. Court has been rewarded by the fact that business is showing steady improvement.

"BERKELEY SQUARE"

GIVES HEATHER ANGEL HER CHANCE

The leading feminine rôle in "Berkeley Square," to be produced for Fox by Jesse Lasky, will be played by Heather Angel, who will be starred opposite Leslie Howard.

To be starred in her first big part is a wonderfully good fortune for the English actress, and comes as a result of her fine performance in "Pilgrimage," a Fox picture recently completed, in which she has a small featured rôle.

"Berkeley Square" is planned to be a big production. Frank Lloyd, who made "Cavalcade," will direct; Reginald Berkeley is writing the screen play, and the same team of British-born research and technical experts who worked on the Noel Coward picture will produce "Berkeley Square."

In addition to "Berkeley Square," Heather Angel has already been cast for another production, "My Dear," based on the May Edginton story, "The Sunlit Way."

ARTHUR PRINCE

SCREENED BY PATHETONE

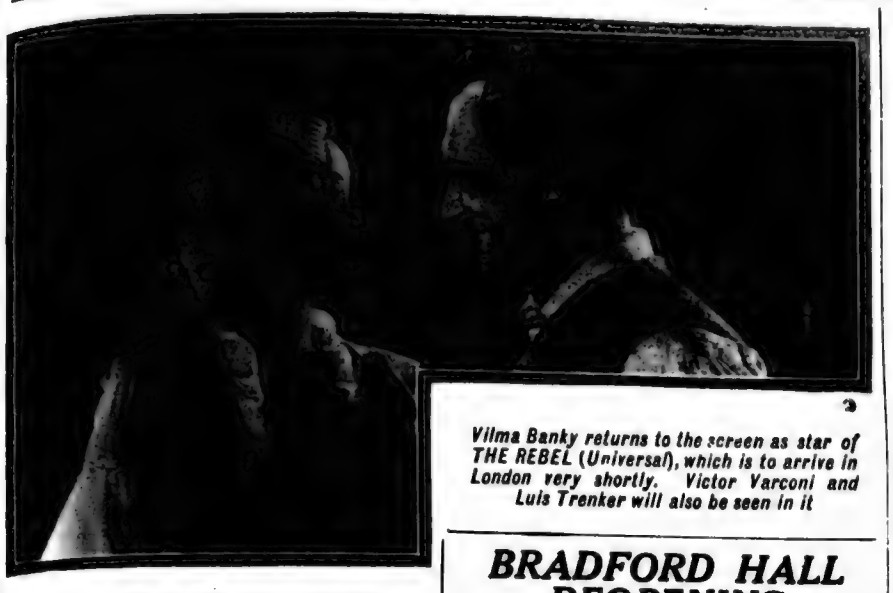
When ventriloquists are mentioned, the name of Arthur Prince springs at once to the mind, and a cleverer exponent of the difficult art it would be hard to find.

In a forthcoming Pathétone Weekly, the ventriloquial expert and his little stage friend carry on an amusing conversation in a manner that should prove a great added attraction to the programme.

LYCEUM, WALLASEY, RECONSTRUCTION

Gaumont-British are reconstructing the Lyceum Picture Theatre, Wallasey, which was badly damaged by fire a few months ago. It is expected the building will be ready for reopening in September.

OUR USHERETTE — *By J. P. DAVIS*



Vilma Banky returns to the screen as star of THE REBEL (Universal), which is to arrive in London very shortly. Victor Varconi and Luis Trenker will also be seen in it

M-G-M STUDIOS BUSY

APRIL PRODUCTION SCHEDULE

PRODUCTION plans just announced for the month of April at the Metro-Goldwyn-Mayer studios call for an acceleration of activity all along the line, and a line-up of new pictures and story properties that promise to make the coming month one of the busiest of the present season.

With the completion of such films as "Service," "To-day We Live," "When Ladies Meet," "Reunion in Vienna," "Hell Below," and Ramon Novarro's "The Barbarian," activity will be centred on a constantly increasing list of new productions to which writers and directors have just been assigned.

King Vidor has been engaged to direct Phil Stong's newly completed novel, "Stranger Return," and Miriam Hopkins will be borrowed from Paramount to play the feminine lead opposite Clark Gable in this photoplay, in which Lionel Barrymore will have the other outstanding rôle. Stong will go to Hollywood at once to write the film version of his story.

Clark Gable's Next

"Night Flight," an adaptation of the French prize novel by Antoine de Saint-Exupery, will go into production immediately, with leading rôles given to Clark Gable, John Barrymore, Lionel Barrymore and Nils Asther. Clarence Brown, who has just finished the picturisation of the London stage success, "Service," will direct "Night Flight," and a great many of the sequences will be made on location.

Kay Francis has been borrowed from Warner for the feminine lead in "Strange Rhapsody," and Nils Asther will have the leading rôle opposite her in this adaptation of a story by Alexander Hunyadi, the Hungarian playwright. Richard Boleslavsky, who was responsible for "Rasputin and the Empress," will direct "Strange Rhapsody." A screen treatment has been prepared by Walter Wise in collaboration with Boleslavsky, and dialogue will be supplied by Bertram Millhauser.

"Midnight Lady," a new story by Anita Loos and John Emerson, will be directed by William Wellman, with Loretta Young and Franchot Tone in leading rôles. Gene Markey and Kathryn Scola have prepared the screen treatment for this picture, which is now ready to go into production.

George Fitzmaurice will direct "Beauty," Faith Baldwin's new novel, which is now being prepared for the screen by Charles Kenyon. No announcement has been made yet as to players.

"Cat and the Fiddle"

The Max Gordon long-run Broadway musical production, "The Cat and the Fiddle," written by Otto Harback, with music by Jerome Kern, has been acquired by M-G-M, and will star Ramon Novarro when he returns from his present European trip.

Other story properties from which may be selected new spring productions include "Another Language," "The Late Chistopher Bean," "I've Married an Angel," "La Tendresse," "Bombshell," "The Harbour," "The Fountain," "Presenting Lily Mars," "Laughing Boy," "Tarzan and His Mate," also productions with music, starring Ed. Wynn and Jack Pearl, and "The Hollywood Revue of 1933."

Musicals Return

"The Hollywood Revue of 1933" is being prepared for production by Edmund Goulding, who made "Grand Hotel." He will be assisted by Alexander Leftwich, Broadway musical comedy producer.

"SUMMER LIGHTNING"

B. & D.'s SECOND U.A. FILM

Shooting is now finally completed on "Summer Lighting," Ralph Lynn's latest British and Dominions comedy, directed by Maclean Rogers.

This is the second picture made by B. and D. for United Artists distribution, and introduces Ralph Lynn as private secretary to a pig-breeding nobleman.

In accordance with the production policy established at the beginning of this year, "Summer Lightning" has an all-star cast, including, in addition to Ralph Lynn, Winifred Shotter, Dorothy Bouchier, Esme Percy, Horace Hodges, Miles Malleson, and Helen Ferrers.

BRADFORD HALL REOPENING

CROSS LANE KINEMA RENAMED PLAZA

THE Cross Lane Kinema, Bradford, was reopened on Monday as the Plaza, after being closed for a week for re-equipment and redecoration. With the expiry of the lease of the theatre to the Grange Picture Theatre (Bradford), Ltd., the kinema will now be conducted by the owners of the building, West Bradford Picture Theatres, Ltd.

New equipment includes Western Electric sound system, Westone screen, and two Kalee No. 8 projectors. The sound equipment has been installed by Fryer and Hartley, of Accrington; the Ward Manufacturing Company, of Bradford, has supplied new carpets; and Terry's Moderne Dekorators, Bradford, are responsible for the decorations, a feature of which comprises pictorial panels, in frames of old ivory tint, varying tones of orange and lemon form the main colour scheme.

The prices of the 800 seats in the kinema will remain as hitherto: 5d., 7d., 9d., and 1s., inclusive. J. W. Richardson, a director of West Bradford Picture Theatres, Ltd., supervised the arrangements for the re-opening.

At the same time as they have taken over the management of what is now the Plaza Cinema, West Bradford Theatres, Ltd., have closed down another hall they own, the Elysian Cinema, Lidget Green, Bradford. This hall is a 500-seater, and the explanation given for the closing is that it is too small to be run profitably under present conditions.

Percy Richardson, who has just joined the board of directors of West Bradford Picture Theatres, Ltd., is manager of the Plaza, but he will also continue to manage the Oriental Cinema, Oak Lane, Bradford, of which he is the proprietor. He has had about 20 years' experience in the kinema industry in Yorkshire, previously having been successively manager of the Grand, Normanton; the Star, Castleford, and the Palladium, Ossett.

"OLIVER TWIST"

TRADE SHOW DATES

London and provincial Trade shows of "Oliver Twist" have now been arranged by J. C. Jones, of Pathé.

The London presentation of this talkie-version of the Dickens epic will take place at the Phœnix Theatre on Tuesday, April 25, at 8.45 p.m.

On the same date "Oliver Twist" will be showing simultaneously at the Regal, Glasgow; the Majestic, Leeds; and the Grainger, Newcastle.

On Wednesday, April 26, the film will be screened at the Forum, Birmingham; and Theatre Royal, Manchester. On Friday, April 28, Trade screenings are set at the Queen's, Cardiff; Hippodrome, Sheffield; and the Forum, Liverpool.

All these shows, with the exception of London, it should be noted, commence at 10.45 in the morning.

LYDNEY BURGLARY

Burglars who broke into the Picture House, Lydney, last week-end, between Sunday night and Monday morning, forced open the safe and stole about £40.

SCOTTISH LICENSING REFORM EFFORT

Regulations to Protect Children from "A" Films

DEMAND FOR POWER THE SAME AS ENGLAND

AN attempt is to be made to bring the licensing and control of Scottish kinemas into line with English procedure.

The statement in Parliament that Scottish local licensing authorities are not empowered to make exhibitors screen only films which have been passed by the Board of Censors, and are also unable to control the admission of children under 16 years of age to films which bear an "A" certificate, has been discussed at the Convention of Royal Burghs of Scotland, held in Edinburgh on Wednesday.

It was decided to request the Government to introduce legislation to amend the Cinematograph Act of 1909, with regard to Scotland, and so prevent the showing of objectionable pictures to children.

Educational Activity

There is much production activity in Glasgow, largely owing no doubt to the success attending experiments which have been taking place in various Glasgow schools under the auspices of the Education Authority.

The Scottish Educational Society have been progressing steadily for nearly a year making local films, and J. C. Elder, who is chief of the practical side, is beginning shortly on a new film of Glasgow life, showing the type of people to be found in Glasgow, leaving their homes, arriving at business, and later at sport. History is also to be brought within the purview of the film. The first shots were taken last week at the village of Fenwick, near Kilmarnock, with the main scenes centred round Guthrie's kirk, which was built in the 17th century. The villagers were co-operating, and it is expected that the film will be completed in a few weeks' time. When completed, it will be shown in the various Glasgow schools as part of the history lesson.

Children's Matinees.

The Scottish Educational Cinema Society are arranging a series of children's matinées to be given in the Regal, Glasgow, the first on May 6, the second on May 27, and others to follow during the winter. It is hoped to arrange similar matinées in other towns. The first programme will probably include "Rango" and "The Climbing of Mount Everest." The programme for the second show is to have a Scottish bias.

Two More Burglaries

An attempt was made early last Wednesday to break into the offices of the Gaumont Co. in Mitchell Street, Glasgow. The burglars broke through a glass roof over the office, but did not succeed in getting an entry into the premises at all.

The Broadway, Shettleston, Glasgow, was more unfortunate. On Monday in last week it was entered for the second time within a week and £130 was stolen. The burglars evidently knew their business, as it was Spring Holiday Monday, and the holiday crowds had provided capacity business.

The Craft in Glasgow

At the Regular Meeting of Lodge Anima, Glasgow, last Friday, the First Degree was carried through by P.M. Bro. W. Carlas, assisted by Bro. D. McCulloch, S.W. Previous to this, Bro. J. Eskdale was elected J.W., J. Maloney was elected S.D., and Bro. Malcolm McLaren elected J.G. They will be installed at the next Regular Meeting in May.

The usual Monthly Meeting of the Cinema Club (Glasgow) takes place in Peacock's Georgie Restaurant next Friday. As this is President Bendon's first luncheon, it is hoped there will be a representative turn-out of members to give him a good send-off. There is every likelihood that several film stars at present in Glasgow will be present at the luncheon.

Kinema Burglars Imprisoned

Two men, William Workman and Angus Adie Cairns, were sentenced respectively to 18 months' and 15 months' imprisonment in Edinburgh Sheriff Court last week, having pleaded guilty to a number of charges of house-breaking and theft by house-breaking. One of the charges was of breaking into Tollcross Picture House, and after stealing a quantity of cigarettes and a canvas bag containing £32, attempting to force open a lock-fast safe by means of explosives.

Paisley Kine. Approved

At Paisley Dean of Guild Court last week, a further application was granted to erect a new kinema in Glasgow Road, Paisley. The previous plans had been submitted early in January, but some amendments had since been made, reducing the accommodation by about 250 from the original estimate of 2,048.

Amy and Jim at Glasgow

J. Langlands Smith, of the New Savoy, evidently influenced by the title of his film, "Sherlock Holmes," did a bit of smart detective work on his own last week—at least, the doorman did, as he spotted the famous Jim Mollison and Amy coming into the theatre. Mr. Smith introduced himself and made the famous flyers welcome, but, despite his efforts, Jim could not be induced to reveal the fact to the audience that they were in the house.

Mr. Mollison was the attraction at the unemployment matinees given at the Picture House, Partick, and the Govan Kinema.

Stout-hearted Patron

Manager Hinks, of the Alex, Paisley, put over a clever publicity stunt when he was showing Boris Karloff in "The Old Dark House" by offering a guinea to any lady who would sit alone in the Alex at midnight and see the picture through.

A young lady of 21 took up the challenge, and duly took her seat at 12 midnight. Manager Hinks broadcast the effects of the film to the street, which, however, the police stopped. Miss Fleming, however, sat through the picture and claimed her guinea.

Army to See Josser

When Mr. Morrison screened "Josser in the Army" (Wardour) at the New Star Cinema, Maryhill, Glasgow, on Thursday afternoon, over 800 men of the Cameronians and H.L.I. from Maryhill Barracks, headed by their band, marched to the kinema.

Glasgow Dance

The combined staffs of the New Grand and Cambridge Cinemas, Glasgow, held their staff dance last Thursday evening in the Norwood House, Glasgow. Over 200 participated. Messrs. Harry Glenroy and Swan, the respective managers, were accompanied by W. Bryson and J. B. Reed, manager of La Scala.

New Society

The newly formed Kine-Craft Society will be inaugurated by a Film Studio Dance to be held at the Glasgow School of Art on April 12. A sound film will be shot in the course of the evening.

"From Hell to Heaven" (Paramount) will be Trade shown at Green's Playhouse on Wednesday, April 26.

Manager McPhie, of Wardour, announces the under-noted Glasgow Trade shows at the Regal at 11 a.m.:—April 13, "Before the White Man Came"; April 20, "Timbuctoo"; April 27, "Leave It to Me"; May 4, "Radio Parade."

FELIX WALKS AGAIN

FAMOUS CARTOONS FOR EQUITY BRITISH

Equity British have secured the famous Felix the Cat cartoons, these being the latest and last which Pat Sullivan has made.

They are synchronised with sound and effects, and should be welcomed by all exhibitors owing to the great popularity of the previous sets issued.

Each one is approximately 1,000 ft. in length, and a selection will be Trade shown by Equity at the Phœnix Theatre, Charing Cross Road, on Wednesday, April 26, at 3 p.m., at the Trade show of "Who Killed Harvey Forbes?"

Scenes from OUT ALL NIGHT, the latest fun furore of the Slim Summerville-Zasu Pitts team, which is to be Trade shown by Universal at the Prince Edward Theatre, W., on Friday April 21

POSTER CENSORSHIP IN BELFAST

Police Committee's Suggested Licence Clause Turned Down

DEPUTATION TO STATE WHITE CINEMA CLUB'S VIEWS

At the last meeting of the White Cinema Club, at which J. Hogan presided, a letter was read from Belfast Police Committee asking for the club's views upon the incorporation of a clause being added to the conditions of kinema licences.

"Except with the express consent of the Council, no poster, advertisement, photograph, sketch, or synopsis of any film passed by the B.B.F.C. shall be displayed, sold or supplied by or on behalf of a licensee which depicts any scene or incident which is not included in the version of the film passed by the Censor."

It was stated that the Ministry of Home Affairs for Northern Ireland was urging the Police Committee to take this action, but before doing so they had not only to ask the club's views but had also circularised every exhibitor under their control.

Will White (Duncairn) stated that they did not see the posters, which were sent to bill-posters direct. The posters came on a Friday, the film on Monday. They would be in an awkward position if a complaint was lodged against them when they bought the posters in all good faith. The dice was loaded against them, and he thought there was no need for the clause. London exhibitors could easily see that posters complied with such conditions.

George Dobler (Hippodrome) thought that the clause would jeopardise their licences. He did not see how exhibitors could be asked to be held responsible. He had a trial run of all his films, but it was ridiculous to expect him to remember every incident in a film which arrived—furthermore, after the posters had been posted.

There was no danger of any indecent posters being exhibited. They took good care of that, but he was against any such clause being added as a condition of a licence. He had reported on the matter to his head office, and he urged that a united stand be taken on the matter.

Why Kinemas Only?

Mr. Hogan was of the opinion that if there was to be any censorship of posters, then it was for the B.B.F.C. to do that. They cut the films which came from America, and possibly the posters contained incidents which had been cut out. In the Free State the posters were censored at the same time as the film. The British censor should, for once, follow the Free State example.

D. D. Young (Lyric) wanted to know why all the Government worry about kinema posters. Many drapers' illustrations, window displays, book covers, etc., were far worse than any kinema poster. The Government should approach the renters who sold the posters. It was a wonderful person who could look at a film at the speed which it was shown, then pick up twelve stills and say this or that one was in or out of the film. He urged a united reply to the effect that the clause was unnecessary as far as exhibitors were concerned. They were only too pleased to assist the Police Committee, but they should insist that no exhibitor could be responsible for guaranteeing that his posters and stills were in or out of a film. If this clause was added they would be hauled up almost at every performance for something for which they could not be blamed.

Other members pointed out that very often posters were exhibited of, say, two or three film stars together, but this particular incident did not appear in the film, and this would render an exhibitor liable to having to give some explanation to the licensing authority.

Committee's Action Appreciated

It was unanimously decided that exhibitors should not reply to the letter, but that the hon. secretary should write to the Police Committee expressing the club's appreciation of their courtesy and asking them, before they discussed and decided on the matter, that they should receive a deputation who would explain the Trade's reasons why there was no necessity for any such clause being necessary on a licence.

The deputation was chosen as follows:—W. J. Hogan (president), D. D. Young (vice-president), J. C. Craig (hon. secretary), and A. A. Ward (Gaumonts) was given executive power.

Clashing of Trade Shows

The hon. secretary reported that the renting houses had promised to co-operate with the Club in its efforts to prevent Trade show clashes. Fourteen shows had been registered, and so far clashing had been avoided. It was hoped that this happy state of affairs would continue.

No Free Slides

A request received asking exhibitors to show free slides advertising a municipal health exhibition in Belfast was strongly criticised. The municipal authorities, it was stated, would be paying for newspaper and other forms of advertising, and, therefore, they could not expect exhibitors to give them free publicity. It was decided to mark the letter as read.

A Warning

Will White warned members against accepting any films from a certain advertising agency. He had shown one film, and, although he had been promised payment as far back as January, he had been unable to get it, despite repeated applications. Exhibitors stated that they only dealt with recognised agencies and invariably received payment in advance.

Congratulations

The president, on behalf of the club, extended cordial congratulations to Will White, founder of the club, on his sixtieth birthday, wishing long life and continued good health. Mr. White suitably acknowledged. Congratulations were also extended to R. C. McKew, manager of Universal for Ireland, and Mrs. McKew, on the arrival of a baby daughter.

IRISH TRADE NEWS

Unemployed Musicians' Plight

At the annual dinner of the Society of Professional Musicians in Ulster at Belfast, talkies were described as "a menace to the music teacher and the music maker."

Plunket Greene, the president of the Incorporated Society of Musicians, said they had looked upon the kinema as the one stronghold of the professional musician, but along had come the talkies and what they called "canned" music. There were about 12,000 musicians living in England who were almost on the verge of starvation.

Free State Anthem

At a meeting of the Waterford Corporation a letter was received from the local branch of the Fianna Fail Party demanding that not merely should doors of local kinemas be kept closed until after the playing of the "Soldier's Song," but that this should be made a condition of the issue of a licence. One member opposing this, declared that he hoped that freedom-loving people would not stand for this. The Corporation, however, to meet the demand, passed a resolution recommending that the song be played immediately after each performance.

Dungannon's New House

When the new Picture House is opened at Dungannon it will be given a civic send-off, for the Town Council have accepted with cordial thanks an invitation to attend the opening performance.

The annual staff dance of the Metropole, Dublin, will be held on Friday, April 21.

Efforts are being made at Bangor, Co. Down, to secure the abolition of the Council's regulation whereby patrons parking their cars outside local kinemas have to pay a car-parking fee.

No fewer than 1,600 Belfast children attended a special performance of the recently made Cadbury talking film at the Hippodrome.

CHAPLAIN ON CHAPLIN

A FINE TONIC

Speaking at a gathering of Free Churchmen at Taunton, Dr. John Short, a London Congregational minister, said no one could tell what the kinema was going to mean in the future education of the race, and even in the propagation of Christian truth. Personally, he found that an hour spent in a kinema with Charlie Chaplin was a fine tonic.

Sometimes Chaplin moved him as near to tears as to laughter. Chaplin had a great ambition to give a screen version of a life of Jesus, and why shouldn't he? Critics, novelists, and preachers had given their pictures of Christ, so why should not the great artistes of the screen give us theirs?

Following the refusal of the Bournemouth Licensing Committee to grant a licence for a charity concert at the Regent, Bournemouth, unless the hiring fee of £40 was reduced to £25, the directors of P.C.T. decided, in consultation with E. V. Glenister, manager of the Regent, to let the theatre to the promoters free of charge.

Helen Hayes in A FAREWELL TO ARMS (Paramount)

Scenes from PLEASURE CRUISE, featuring Genevieve Tobin, Roland Young, Herbert Mundin, Ralph Forbes and Una O'Connor, forthcoming Fox Trade show

News From All Quarters

Help for Out of Work Musicians—Blackburn Sunday Show Refused—Weymouth Opening Fixed

To help unemployed musicians in Bristol, the Musicians' Union has formed a military band, and the Sanitary Committee has allotted it 24 out of the 63 performances in the local parks during the summer.

The Lord Mayor, members of the City Council and officials visited a performance at the Bristol Hippodrome on Monday evening for the purpose of seeing the Bristol sound film which was included in the Hippodrome programme during the week. This is the first run which the film has had.

George Smith, owner of the South Wigston (Leicester) Picture House, has been elected a ratepayers' representative of the Fairfield Ward on the Wigston Urban Council by a majority of 160 votes.

L. V. Walshaw, manager of the Beacon, Smethwick, has permitted the workpeople now on strike at Messrs. Hope's Works adjacent to hold mass meetings during the afternoons on which there were no matinee performances.

Bradford Education Committee is considering an offer of the Kinematograph Section of the Bradford Photographic Section to take and exhibit for use in vocational guidance films showing different industries.

Blackburn Licence Transfer

The licence of the Savoy Picture House, Blackburn, has been transferred from P. D. Aubin to the new resident manager, E. G. Lettel.

The Blackburn Town Council has turned down an application by Empire Electric Theatre for a Sunday evening display for the benefit of the Infirmary Nurses' Home Extension Fund.

There was a large audience at the Grand, Wath, near Rotherham, on Sunday evening, when the annual concert in aid of the Wath and West Melton Old Folks' Treat Concert was given.

A kinematograph has been added to the Chesterfield Grammar School teaching apparatus, and films now illustrate the lectures of the various societies.

The Barnsley Beckett Hospital benefited considerably as a result of a film performance at the Globe Picture House, Barnsley, last Sunday.

The Odeon, Weymouth, one of the undertakings sponsored by Oscar Deutsch, past-chairman of the Birmingham and Midland C.E.A., who is fast building up a circuit of front-rank halls, is due to open on Whit Monday.

After being recently renovated and redecorated the Futurist, Strangeways, Manchester, is to have a new B.T.-H. sound equipment installed, and two new Kalee machines.

Manchester Record

Considering the large number of kinemas there are in Manchester and district, it is a tribute to the efficiency of the fire-preventive apparatus and the care that is exercised, that only three fires took place at kinemas during the past year. This interesting fact is mentioned in the annual report of the Chief Constable of Manchester.

A special children's performance was given on Saturday morning at the Beau Nash Picture House, Bath, under the auspices of the Children's Cinema Council, in which the various headmasters and headmistresses of the local Council Schools are actively interested. The principal film was "The Lone Defender," one of the famous "Rin-Tin-Tin" series. The entertainment was attended by 800 children.

STRICTER CENSORSHIP

A resolution that "There should be a more rigorous censorship of films and that all local licensing authorities should be urged to put into force the Cinema Act clause which affects the attendance of children when 'A' films are being shown," is to be discussed at the annual conference of the School Attendance and Investigation Officers' Association, held in Birmingham during Easter Week.

STOLLS REOPEN

Two Cricklewood Talkies

Hagen's New Contract Actress

By P. L. MANNOCK

I AM glad to note renewed activity at the Cricklewood Stoll studios. Harry Lorraine is making "Ora Pro Nobis" there at the moment, for Castle Sound Productions, Ltd.

Next Wednesday another picture, also with a song title, begins there—"Love's Old Sweet Song," for Argyle Productions. John F. Argyle, Britain's 22-year-old impressario, has engaged Manning Haynes to direct this romantic story, inspired by the celebrated 1890 ballad, with John Stuart and William Freshman in the cast, Desmond Dickenson at the camera, and Lance Comfort in charge of the Visatone recording. Scenes of the Old Bailey, a country cottage and a broadcasting studio will figure.

REINFORCED SUNSHINE
On the Twickenham "Lot"

A small section of the celebrated maze at Hampton Court had been reconstructed at the back of the Twickenham studios when I arrived on Monday to watch "I Lived With You" in the making.

The blazing sunshine was reinforced by a sun arc or two, and a violet muslin screen was filtering the rays on Ivor Novello and Ursula Jeans, busy on the introductory sequences of the film version of Ivor's successful play.

Maurice Elvey's progress was extraordinary, in spite of the periodic and frequent passing of Southern Railway electric train traffic not 20 yards away. In fact, before I left I witnessed some scenes shot inside on the floor—which is certainly a record for any studio visit of mine, on the same picture.

ELVEY COMPLETING
Our Busiest Director

There is no doubt that Elvey is Britain's most energetic director. That is why he is most in demand; for he tells me he is fully engaged for seven films ahead!

Shortly, the Twickenham crew will begin Gracie Fields' new comedy under his charge, emigrating to the Ealing studios for the purpose. He is completing "I Lived With You" this week, having secured some fine early morning scenes at Hampton Court Palace.

I always meet many old friends at St. Margarets, where Julius Hagen fosters the friendliest family atmosphere—production's most valuable asset. Sydney Blythe, Cyril Stanborough, Gerald Malvern, Harry Mear, Redd Davis, Lester Gard, George A. Cooper, Bayham Honri and Frank Philip were some of them.

NEW SUBJECT
And a New Discovery

While the unit is at Ealing, George Cooper will direct "His Grace Gives Notice," the comedy made at Stoll's some years ago in silent form. Radio Pictures are releasing it.

A new discovery, Viola Keats, has her first chance in this. Miss Keats, who is only 22, is a R.A.D.A. medallist, and Hagen has put her on long contract.

Afterwards, Elvey is to direct "The Wandering Jew," with Conrad Veidt in the title rôle.

VEIDT ARRIVES
"Channel Crossing" Starts

Preliminary work on "Channel Crossing" is now in progress.

On Thursday Conrad Veidt arrived on the cross-Channel steamer *Canterbury*. On her return trip she conveyed across to Calais the "Channel Crossing" unit with Milton Rosmer, the director. The entire action of the film takes place between Dover and Calais, and by the courtesy of the Southern Railway the s.s. *Canterbury* will be the floating studio on which all exteriors will be shot.

AT ISLINGTON
The Ghostly Drummer

I found Jack Hulbert, Garry Marsh and Cicely Courtneidge busy at Islington on "Falling For You," in a very gnarled and heavily timbered haunted house by moonlight.

Mr. Hulbert, at the window, insisted on Mr. Marsh reading, from the top of a ladder at the balcony, the legend of the house, which is infested by the ghost of a mediæval ancestor beating a side-drum.

On the floor below I stayed with Tim Whelan awhile, watching J. Robertson Hare and Albert Burdon in an amusing sequence for "It's a Boy." A cascade from a soda-syphon eventually located me, and the scene ended with Mr. Hare retreating from an insistent demand that he should take off his trousers.

Whelan's formidable cast, headed by Leslie Henson, also comprises Heather Thatcher, Alfred Drayton, Edward Everett Horton, Joyce Kirby, Helen Haye and Wendy Barrie.

Ivor Novello and Ursula Jeans in I LIVED WITH YOU (Twickenham)

GENE GERRARD
New B.I.P. Contract

B.I.P.'s popular star, Gene Gerrard, has signed a new contract to play at Elstree for a further period of two years, during which time it is expected he will make six feature films.

The popularity of Gene since he made his screen début in 1931 has increased enormously, both in this country and the Dominions, and it is to meet the demand for Gerrard pictures that the company has secured his further services.

The next starring vehicle for Gene will be "The Love Nest," in which he will be directed by Thomas Bentley.

A MOUSE ACT
Elstree's Bravest Woman

It has been unanimously agreed at Elstree that Faith Bennett, who is playing in the new B.I.P. film, "The Pride of the Force," shall be awarded the palm for distinguished conduct in the face of the camera. It is certain that not one girl in a million would have uncomplainingly endured the ordeal she suffered in the cause of this film. She allowed a live mouse to run up her leg from ankle to knee, not once, but several times, while an important scene was enacted!

Norman Lee is directing this Leslie Fuller farce.

The B.I.P. Gene Gerrard comedy, "Help!" has been re-christened "Leave It To Me."

Victor Saville has begun "I Was a Spy" at Gaumont, with Nigel Bruce added to his powerful cast.

Basil Dean has completed "Loyalties" at Ealing, one of the final scenes being a reproduction of Simpson's famous Strand restaurant, who lent their equipment, a complete saddle of mutton and their veteran expert carver.

The cast of Sound City's "Doss House" includes Frank Cellier, Mark Daly, J. Hubert Leslie, R. McLaughlin and Edgar Driver.

Henry Edwards is completing "Ann One Hundred" at B. and D. for Paramount.

"ROME EXPRESS"
A BOUQUET FROM THE STATES

EACH month the *American Cinematograph* carries a feature article appraising films screened in America from the technical viewpoint.

Reviewing "Rome Express," the writer says:—

"'Rome Express' is a picture that should be seen by everyone connected with the motion picture Industry; it is the first British picture thus released in this country which is entirely the equal of American production in every way, photographically, technically and dramatically.

"The camera work of Gunther Krampf, one of Europe's foremost masters of the camera, is superb throughout, the more so since 90 per cent. of the action takes place in the crowded confines of a railroad train. His compositions and lightings are excellent, and he does not adhere to the usual European custom of lighting his sets first for mood, and, secondly, for the characters; he achieves a fine combination of visual mood and excellent personal lightings.

"This production, too, is the first European film to make any extensive use of the transparency-projection process, and since it is the custom there for the production kinematographer to handle all the process work as well, Herr Krampf deserves another of Walter Winchell's orchids for his achievement."

ATTACK ON BRITISH FILMS

"BITTER SWEET" PROGRESS

Herbert Wilcox Completes 1875 Sequences

HERBERT WILCOX, Director of Productions to British and Dominions, has now finished work on the 1875 sequences of "Bitter Sweet," which cover all the early stages of the action and show the first phase of the love story of Sari (Anna Neagle) and Carl Linden (Fernand Graavey).

Several brilliant scenes come within this category—the vast re-creation of Hyde Park, where Mrs. Millick, Sari's mother (Norma Whalley) rides in her victoria and discusses her daughter with Hugh Devon (Esme Percy), the prospective bridegroom; the music-room where the romance between Sari and Carl first begins to develop; the wedding-eve ball, crowded with gay and fashionable guests; the supper in the library; the scene on the grand staircase.

Significant Sequences

Two of the final sequences of this group to be shot present an unusual contrast.

One was a scene round a punch-bowl. Lord Fenchurch, played by Lennox Pawle, approaches with Sari, and calls upon the assembly to "drink a toast to the little bride-to-be," whereupon Sari, having been distressed all the evening by the old man's jocundity, loses control for a moment and spills her punch all over him.

This is one of the scenes by which Sari's impatience with the fashionable marriage planned for her is inevitably built up—and the evening culminates with her elopement with the music-master.

Blindman's Buff

The foundation of the elopement is laid in a very pretty scene, played by Sari and the six friends who are to be her bridesmaids.

After the guests have gone, one of the bridesmaids (Eve Sternroyd) suggests a game of blindman's buff. This suggestion wins rapid assent from the others (Janice Adair, Anna Lee, Joan Bernard and Marguerite Allen), who run and hide in a flurry of red and blue and pink and yellow and green bustles.

Carl enters, looking for Sari, who runs into his arms, her eyes still bandaged, and the inevitable happens. This scene was photographed in its entirety from two distinct angles, and is likely to be one of the most delightful sequences in the picture.

FOX RE-SIGNS SALLY EILERS

STAR'S CONTRACT RENEWED

The option on Sally Eilers' contract with Fox has been exercised two weeks before the necessary time. She was notified of the early renewal as she started preparing for her next rôle in "Hold Me Tight," in which she is co-starred with James Dunn.

This picture, which went into production on March 20, will be the fifth picture for

Sally Eilers the popular star who has been re-signed by Fox

this popular team, "Bad Girl," "Over the Hill," "Dance Team," and "Sailor's Luck" having been their previous vehicles together. Immediately following the completion of her work in "Hold Me Tight," she is scheduled to appear in "The Lady Cop" with Spencer Tracy.

Since being made a Wampas star in 1928, Miss Eilers' progress has been rapid. Her first feature was "The Good-bye Kiss," and after playing for numerous Hollywood companies she made such a vivid impression in "Quick Millions" for Fox that she was placed under contract.

Her performance and public reception in her most recent pictures, "State Fair" and "Sailor's Luck" contributed to Fox Films' decision to exercise her option well in advance of the required date.

Scenes with Evil Influence

UNDERESTIMATING PUBLIC TASTE

BRITISH films were attacked on the grounds of morality at a special meeting, held in the Cathedral Library, Newcastle, of the Joint Cinema Committee, which is composed of representatives of the National Council of Women, the Mothers' Union, the National Federation of Women's Institutes, and the Public Morality Council.

The Hon. Miss Eleanor Plumer, organising secretary of the Public Morality Council, said she was not too happy about British films because they relied too much upon bathroom scenes, wrong bedroom entanglements, mothers-in-law, and an endless display of legs and undergarments. The fact that the Dominions were being used as a market for British films meant that the producers of those films carried a big responsibility.

The Box-office Test

"How are we to get better films?" she asked. "Producers and exhibitors are bound to play for safety. Their test is the box-office receipts. The kinema up to now has lacked a critical audience, and educated people seldom go."

She declared that the exhibitors were underestimating the taste of their patrons. Often a good film was sandwiched between two bad ones, and the management took the view that if they did not show something "spicy" their lady patrons would stay away.

"Of the kinema programmes we have seen in the last 46 months, 25 per cent. were open to serious criticism," she declared. "We are out for the elimination of this proportion, and for a general all-round improvement."

The vital question at issue was the effect of the kinema on young people, especially as it had been proved to be their chief recreation.

School children who had been asked to make suggestions for improvement in their film entertainment had replied that they wanted no smoking, no babies, and "the front seats moved to the back."

FOUR NEW F.N. PRODUCTIONS

BARTHELMESS SUPER

Release dates to four new First National productions have been allotted. "She Had to Say Yes," Trade shown on Tuesday, in which Loretta Young takes the rôle of a young business girl who uses her charms to wheedle contracts out of her firm's clients, will be released on August 14. The latest Warren William starring vehicle, "The Mind Reader," which was shown on Wednesday, is to be released on September 11. Here the dashing star has a rôle after his own heart as a fortune teller who profits at the expense of the credulous public who pay him large sums to tell them all the bright things fortune has in store for them in the future. Supporting the irrepressible star is Constance Cummings, while an important rôle is played by Allen Jenkins. Roy Del Ruth directed.

Barthelmess' Next

Richard Barthelmess' next picture, "Central Airport," which is to be Trade shown at the Cambridge Theatre, on April 26, at 8.45 p.m., is to be released on September 25. A dramatic story dealing with aviation in peace-time, with many spectacular flying scenes and elaborate production, this picture has all the appearances of being an unusually interesting one, with the ever-popular star doing an exceptional piece of work. Sally Eilers and Tom Brown are prominent in supporting rôles, and William A. Wellman, recognised as one of Hollywood's most efficient directors, filmed the drama.

One of the many exciting passages in the film deals with the wreck of a hydroplane, adrift in the storm-tossed Carribean Sea, buffeted by savage gales, reeling and rocking in the incessant pounding of the waves, with white crested breakers grasping hungrily for the half-dozen human beings clinging to the sinking ship, threatening every second to sweep them into eternity.

Mr. Griffiths has decided on October 2 as the release date of Joe E. Brown's forthcoming comedy, "Elmer the Great," based upon the great play by Ring Lardner. Directed by Mervyn LeRoy, the supporting cast includes Patricia Ellis, Frank McHugh, Claire Dodd, Preston Foster and Russell Hopton.

POLITICS ON THE SCREEN

Says the Rt. Hon. Herbert Morrison, ex-Minister of Transport: "At the L.C.C. I have called attention to items included in a news film two weeks running in London kinemas which appeared to me to encourage Fascist mob militarism.

"The people who are responsible for these news films have no right to glorify the Hitler Hate Brigade or to make opportunities for the British Fascist organisation to put a spokesman on the screen praising the Fascism of Italy and Germany and expressing the hope that England will be next.

"This kind of irresponsibility will bring the kinema into disrepute; it has already enough to answer for.

"I was glad, therefore, that the chairman of the Council's Entertainments (Licensing) Committee, Captain Bertram Mills, gave a sympathetic answer. I trust that the film people will note it."

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OCTOBER
23rd
NEXT
WEEK
AT

Kay Francis and Ronald Colman who are featured in CYNARA (U.A.) which continues for a further week at the Carlton

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing April 17.

London

Adelphi.—"Kid From Spain" (U.A.).
Alhambra.—"Mr. Robinson Crusoe" (U.A.) and "The Phantom President" (Paramount).
Astoria.—"Soldiers of the King" (W. and F.) and "Smoke Lightning" (Fox).
Capitol.—"State Fair" (Fox).
Carlton.—"Cynara" (U.A.).
Coliseum.—"King Kong" (Radio).
Davis, Croydon.—"Air Mail" (Universal) and "Mr. Robinson Crusoe" (U.A.).
Dominion.—"I Am A Fugitive" (Warner) and "Hot Pepper" (Fox).
Empire.—"White Sister" (M-G-M).
Marble Arch Pavilion.—"F.P.1" (W. and F.).
Metropole.—"'Frisco Jenny" and "Central Park" (First National).
New Gallery.—"The Blarney Stone" (W. and F.).
New Victoria.—"Soldiers of the King" (W. and F.) and "Virtue" (U.A.).
Plaza.—"No Man of Her Own" (Paramount).
Regal.—"The King's Vacation" (Warner) and "Their Night Out" (Wardour).
Stoll.—"A Bill of Divorcement" (Radio) and "Mr. Robinson Crusoe" (U.A.).
Tivoli.—"Cavalcade" (Fox).

Bradford

Morley Street.—"After the Ball" (Gaumont) and "Lady and Gent" (Paramount).
New Victoria.—"Prosperity" (M-G-M).
St. George's Hall.—"Air Mail" (Universal) and "The Unwritten Law" (P.D.C.).
The Empire.—"Where is This Lady?" (British Lion) and "Phantom Express" (P.D.C.).
Theatre Royal.—"Movie Crazy" (Paramount).

Bristol

Empire.—"Let Me Explain Dear" (Wardour) and "Self Defence" (Pathé).
Hippodrome.—"Love Me To-night" (Paramount).
King's.—"Sleepless Nights" (Wardour) and "Breach of Promise" (Gaumont).
New Palace.—"Faithless" (M-G-M).
Regent.—"Yes, Mr. Brown" (W. and F.).
Stoll.—"Movie Crazy" (Paramount) and "Where Is This Lady?" (British Lion).
Triangle.—"Let Me Explain, Dear" (Wardour) and "Self Defence" (Pathé).
Whiteladies.—"Sleepless Nights" (Wardour) and "Breach of Promise" (Gaumont).

Cardiff

Capitol.—"Just My Luck" (Wardour).
New Theatre.—"Marry Me" (Ideal).
Park Hall.—"Tess of the Storm Country" (Fox).
Pavilion.—"The Wonderful Story" and "Fool's Advice" (Sterling).
Queen's.—"Sleepless Nights" (Wardour) and "Cross Examination" (Pathé).

Edinburgh

Caley.—"Rock-a-Bye" and "Renegades of the West" (Radio).
New Picture House.—"Trouble in Paradise" (Paramount) and "Phantom Express" (P.D.C.).
New Victoria.—"Trouble in Paradise" (Paramount) and "Phantom Express" (P.D.C.).
Palace.—"Two Against the World" and "The Big Stampede" (Warner).
Playhouse.—"Faithless" (M-G-M).
Rutland.—"Love Me To-night" (Paramount).
St. Andrew Square.—"Love Me To-night" (Paramount).
Synod Hall.—"Sally Bishop" (British Lion) and "Hidden Gold" (Universal).

Glasgow

Coliseum.—"Let Me Explain, Dear" (Wardour) and "Afraid to Talk" (Universal).
Cranston's.—"Lady and Gent" and "The Vanishing Frontier" (Paramount).
Green's Playhouse.—"Hot Saturday" and "The Barton Mystery" (Paramount).
La Scala.—"Rain" (U.A.).
New Savoy.—"The Mummy" (Universal) and "Red-Haired Alibi" (Sterling).
Regal.—"Let Me Explain, Dear" (Wardour) and "Afraid to Talk" (Universal).
Regent.—"Strange Interval" (M-G-M).
The Picture House.—"Soldiers of the King" (W. and F.).

Leeds

Assembly Rooms.—"Smilin' Through" (M-G-M).
Coliseum.—Mon., "The Mask of Dr. Fu Manchu" (M-G-M); Thurs., "Air Mail" (Universal).
Majestic.—"Yes, Mr. Brown" (W. and F.) and "Phantom Express" (P.D.C.).
Paramount.—"Mr. Robinson Crusoe" (U.A.) and "That Night in London" (Paramount).
Rialto.—"Rain" (U.A.).
Scala.—"Prosperity" (M-G-M) and "With Williamson Beneath the Sea" (P.D.C.).

Liverpool

Forum.—"Sleepless Nights" (Wardour).
Futurist.—"Where is This Lady?" (British Lion).
Palais de Luxe.—"Mischief" (W. and F.).
Prince of Wales.—"Thirteen Women" and "The World, the Flesh and the Devil" (Radio).
Rialto.—"Prosperity" (M-G-M).
Royal Hippodrome.—"Prosperity" (M-G-M) and "Come On Danger" (Radio).
Trocadero.—"Soldiers of the King" (W. and F.).
Scala.—"Sally Bishop" (British Lion).

Manchester

Deansgate.—"The Penalty of Fame" (Universal).
Gaiety.—"Once in a Life Time" and "Hidden Gold" (Universal).
New Oxford.—"Prosperity" (M-G-M).
Paramount.—"Mr. Robinson Crusoe" (U.A.).
Piccadilly.—"The Midshipmaid" (W. and F.).
Regal.—"Say It With Music" (W. and F.).
Theatre Royal.—"Let Me Explain, Dear" (Wardour) and "Cross-Examination" (Pathé).

Newcastle

New Westgate.—"Flesh" (M-G-M) and "Unwritten Law" (P.D.C.).
Pavilion.—"Soldiers of the King" (W. and F.).
Queen's Hall.—"Soldiers of the King" (W. and F.).
Stoll.—"Say it With Music" (W. and F.) and "Cross-Examination" (Pathé).

Sheffield

Albert Hall.—"Night of June 13" (Paramount) and "A Wonderful Story" (Sterling).
Central P.H.—"Sally Bishop" (British Lion).
Cinema House.—"Lady and Gent" and "Vanishing Frontier" (Paramount).
Electra Palace.—"Movie Crazy" (Paramount).
Hippodrome.—"Lord Camber's Ladies" (Wardour) and "Man Against Woman" (U.A.).
Regent P.H.—"Flesh" (M-G-M) and "A Fool's Advice" (Sterling).
Union Street.—"Tiger Shark" and "Little Fella" (First National).

"PRIVATE DETECTIVE 62"

NEW WILLIAM POWELL VEHICLE

William Powell's newest starring picture for Warner, "Private Detective 62," is now in production under the direction of Michael Curtiz. The complete cast in support of William Powell is as follows: Ruth Donnelly, Margaret Lindsey, Gordon Westcott, James Bell, H. B. Warner, Natalie Moorhead, Sheila Terry, Theresa Harris, Renee Whitney, Ann Hovey, and Irving Bacon.

Margaret Lindsey, who appears in the rôle of Janet, is the American girl who has scored an outstanding popular success in the film version of "Cavalcade" after playing on the stage in England for several years.

"The Silk Express," with Sheila Terry featured in the only feminine rôle, is almost finished and the last scenes will probably be shot at the end of the week.

Ray Enright is directing and Neil Hamilton has the principal masculine rôle opposite Miss Terry. Others in the cast are Arthur Byron, Dudley Digges, Allen Jenkins, Harold Huber, Guy Kibbee, George Pat Collins, Arthur Hohl, Robert Barrat, Ivan Simpson, and Tom Wilson.

BOMB IN KINEMA

For the second time within a fortnight a Bombay kinema has been the scene of a bomb outrage. This time, fortunately, no one was injured.

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DEMONSTRATION OF TELEVISION

NOTABLE SHORT-WAVE ACHIEVED BY INVENTORS

THE fourth exhibition of the Television Society was held at the Imperial College of Science, South Kensington, on April 5 and 6, and attracted a large attendance. An examination of the displays showed, however, no real novelty in the way of television systems.

Three systems were demonstrated, respectively, by Baird, Marconi, and Captain Wilson. The first mentioned was on the same lines as the demonstration reported a week or two ago at the R.P.S., but in this case was from a B.B.C. transmission on 7.75 metres, and on rather a larger screen. The same difficulty of synchronising was noticeable, as evidenced by the impossibility of maintaining the picture in rack.

Chelmsford to Kensington

Marconi showed the transmission of a 30-line image from a transmitter in an adjoining room, using a mirror wheel, and also a radio transmission from Chelmsford on a wave-length of 175 metres, of tape messages on a screen measuring 7 ft. by 1 ft. 6 in.

Captain Wilson produced exceptionally good results for amateur construction. From a portable scanning transmitter, signals were passed through an eight-stage amplifier to a near-by 60-line lens-disc, employing horizontal scanning and a crater neon, synchronising being simply effected by the use of synchronous motors. The picture was very steady, and showed fair definition.

A Two-way Achievement

The future of television, of course, lies with the use of short waves, and a most interesting demonstration was given by D. Walters and G. Jessop, who established two-way telephonic communication in the exhibition hall on a wave-length of 5 metres at a power of 30 to 40 watts. They claim to have established communication with these short waves at distances up to 35 miles.

A kathode-ray tube was demonstrated by Edison Swan, the greenish ray being caused by means of tuned circuits connected to the deflector plates to scan the image in just the same way as a Nipkow disc.

Television components were also exhibited by, among others, G.E.C., John Salter, Westinghouse (who showed their "Westector," a H.F. rectifier identical in principle to their well-known metal-plate rectifiers), B.T.-H., and several manufacturers of amplification equipment.

WHERE WAS MICKEY?

The reproducer placed in our box was never all that it might have been; recently it took to uttering sounds that had never been recorded on the film. After the entire staff had worked overtime examining the sound-gear, it was discovered that a mouse—an expectant mother—had selected the speaker as an excellent place for accouchement.

Possibly, the squeals were a protest against the disturbance of a perfectly good twilight sleep!

W.E. IN HUNTINGDONSHIRE

The signing up by Harry Bancroft for the installation of a Western Electric 3-A equipment in the Hippodrome, Huntingdon, represents the company's first set in this shire.

A single turntable, non-synchronous attachment, forms part of the complete installation, which is scheduled for opening in the autumn.

The Observation Window

Shooting Through Celluloid

Base and Emulsion Both Better
New Dynamic Mike

NOT very long ago the cameraman who was for any reason forced to shoot through the celluloid considered his picture as good as ruined. Yet to-day this is an essential feature of many processes. In the Dunning process, of course, two films are used in the camera, while from the description in the *Ideal Kinema and Studio* this week of the Dieterich process it will be seen that the background film is actually photographed through two thicknesses of celluloid.

IT may be pointed out also that the majority of the wipe-off effects demonstrated by Mr. Schwartz at last week's B.K.S. meeting also involved the use of travelling mattes through which the positive was printed.

WHETHER the results obtained from such processes demonstrate the greater transparency and freedom from flaws of modern bases I do not know. One usually notices, however, in viewing a film even of six or eight years ago, that scratches, both negative and positive, are far more prevalent than in modern films, a fact which is no doubt due to the greater hardness of both base and emulsion, for I feel certain that in those days at least as much care was taken in printing works, if not in projection rooms, to safeguard both negative and positive from damage.

BY the use of a new dynamic microphone in the Fox Films Studio in Hollywood the voices of Janet Gaynor, Will Rogers and other Fox stars will be reproduced with even greater fidelity than ever, so Fox technicians claim. E. H. Hansen, sound engineer, has replaced the last of the old style "mikes" with the new devices. "The dynamic microphone," Hanson has affirmed, is as great an improvement over the old type as the new radio loud-speakers are over the antiquated cone and horn reproducers.

ONE of the results of the economy push in America is seen in the care exercised to avoid retakes. In silent days it was occasionally boasted that a million feet of film had been shot on a feature—really a confession of ineptitude.

THEY manage better now. Alexander Hall, film editor, who, with George Somes, is directing "Dead on Arrival" for Paramount, expects not to shoot more than 60,000 ft. on the set, and will have 24,000 ft. printed for editing.

J. BENSON.

HOLOPHANE AT HOME

Specialists' Interest in Colour-Lighting

The last "at home" of the season took place on Tuesday at the Holophane demonstration theatre on Tuesday before a large gathering of architects, exhibitors and others interested in the scientific application of coloured lighting in entertainment.

R. Gillespie Williams, Holophane's colour consultant, was in charge of the proceedings, and opened with an explanation of his firm's equipment and briefly sketched the principles upon which the units and their application are based.

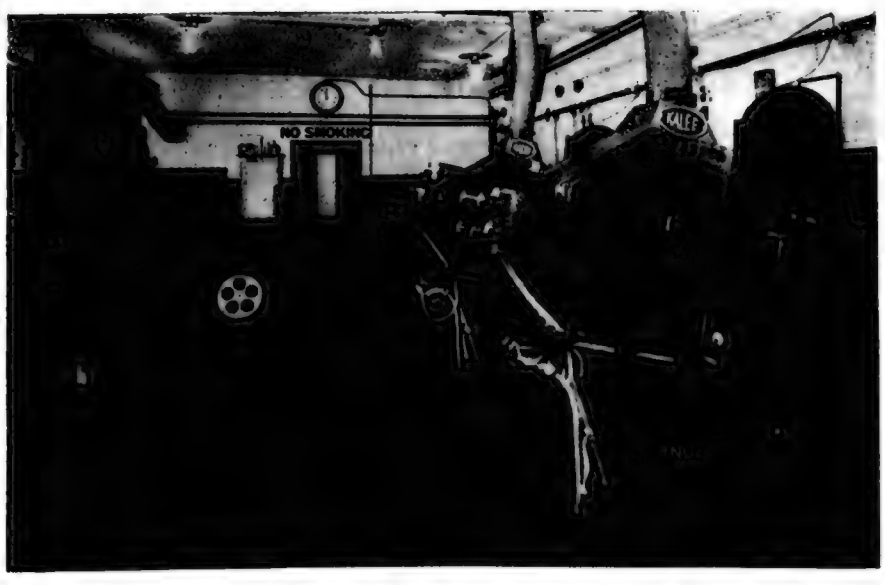
Visitors were able to view the operation of these theories under actual stage conditions by the introduction of a series of typical "acts," which included a performance by Miss Elton of the cymbal dance she is giving for the B.B.C. television broadcasts. This illustrated the use of the silhouette technique whereby the artiste is seen against a brilliantly illuminated background.

Other numbers showed the many effective changes obtainable in conjunction with specially designed stage costumes, which can also be utilised as backgrounds.

An example of the scenic values of colour-lighting was given by the employment of a cyclorama with scenic foreground. Applause greeted the large range of colour tones which were arranged by Mr. Williams to make various colour compositions. The emotional values of colour were also strikingly exemplified. One important fact noted was the striking illumination of the acting area rendered possible by Holophane units.

A final demonstration showed how interior decorations of a kinema can be changed in appearance and design by means of properly applied lighting.

THIS WEEK'S PROJECTION ROOM



The projection room at the Avenue, Northfields, Ealing, W., showing Kalee projectors

This week's projection-room is that at the Avenue, Northfields, the property of Walpole Hall, Ltd., opened last year. Cecil Masey, F.R.I.B.A., was the architect and has planned the projection-room on lines of comfort and efficiency. Kalee projectors are installed, with Western Electric sound apparatus. Hewittic rectifiers handle the incoming current for arcs, three 300-amps., 110-volt equipments being installed.

The projectionists are as follows:—Chief, C. L. Livingstone; first operator, L. Harlow; second, S. Dormer; third, R. Pask.

CHROMIUM PLATE ON ARC CARBONS

ADVANTAGES CLAIMED FOR NEW "SHIP" TREATMENT

WHEN chromium-plating first made its way into the kinema, and stairway balustrading and door handles shone in glistening white metal, the projectionist never dreamed that the day would come when his carbons would be coated with brilliant chromium-plating. Yet, this has happened.

Charles H. Champion and Co., Ltd., have introduced the new chromium-plated carbon, and their object in so doing is not merely that of making the projection-room look more ship-shape—or, perhaps Ship-shape would be a better term.

The reason for so doing is explained in the current number of the *Arc*, the monthly magazine sponsored by Charles H. Champion and Co., Ltd. The new departure is a development of a process in use for more than twelve months whereby a much lighter coating of copper was made to cling to the texture of the carbon.

Heavy Coppering Disadvantages

Heavy coppering, the article explains, has several disadvantages. It disturbs the balance which must exist between the current carried by the carbon itself and that carried by its copper coating; it tends to make the carbon burn with the familiar green flame of copper, thus adversely affecting the colour of the arc and consequently the light quality on the screen; and it also gives rise to those blobs of molten copper which, as we have seen in a previous article, are disturbing to condenser lenses and cause welding of the carbon to the negative forward contact.

It was apparent, however, that the insistent demand for still heavier current would, in time, outstrip even these advantages and a means was immediately sought to forestall this.

Laboratory Research

It had long been known to the Ship laboratory people that a second metallic coating put on over the copper would confer undoubted advantages upon the carbon, but the question was—which metal?

Experiments were carried out on each one of the metals which could be considered possible, and after weighing the pros and cons of the various coatings it was decided that chromium won on all points. The usual tests, both in the Ship laboratory and in certain kinemas, were carried out, and the results justified expectations in full.

For the moment only the Hilux (H.I.) negatives are to be chromium-plated, and, naturally, in view of the additional labour involved and of the added advantages obtained in operation, the price for these carbons will be slightly higher than that of the ordinary copper-coated carbons, which are, however, still available to projectionists who prefer this type.

Resultant Advantages

Chas. H. Champion and Co., Ltd., are confident, however, that the gain in operating efficiency more than outweighs this small advance in price, and this is borne out by the experience of those projectionists who have tried these carbons.

The main advantages of the chromium-plating can be summarised as follows:—

The outer coating of chromium, on account of its high melting-point, binds the copper coating to the carbon and prevents it from "bagging-out." This is an important advantage because:—

(*a*) It means that the *effective* reinforcement of the coating is brought nearer to the tip of the carbon, which increases the current that can safely be handled and decreases the tendency to "spindle."

(*b*) It means that the coating burns away with the carbon, instead of tending to separate and release blobs of molten metal in the proximity of the lenses.

(*c*) It probably eliminates and certainly minimises any risk of the negative becoming welded into its front "Vee" contact—a trouble which has been a frequent although an unsuspected cause of negative fractures through trying to feed a welded carbon when striking up.

Economy

It will thus be seen that in the saving effected in equipment, in the increased current handling capacity, and in the reduction in risk of welding, the chromium-plated negative carbon marks an important step in the advancement of kinematograph technique.

The giant electric sign at the Criterion, New York, during the run of A FAREWELL TO ARMS (Paramount)

"BIG TIMER" AT TIPTON

GIANT CLOCK ON FRONT OF HOUSE

A. J. DAVIES, manager of the Regent Cinema, Tipton, is proving himself a live and consistent showman by his many excellent boosts carried out week by week.

For the screening of "The Big Timer" (U.A.) he arranged a massive replica of Big Ben over the canopy of the house which, during the evening, was illuminated with an inset announcement at the base: "Lose no time—you must see the 'Big Timer' to-day."

For "Sky Devils" (U.A.) he turned the canopy into a miniature aerodrome and arranged a number of model 'planes in various positions of landing, taking off, in flight, and one in the act of crashing to earth. Announcements hung from the canopy called attention to the thrills of the film and its entertainment value.

"Chandu the Magician" (Fox) was publicised by a lobby display featuring numerous cut-outs from the film, and a large head of Chandu was mounted on the pay-box and a flashing arrangement fixed so that each time a patron visited the pay-box alternate red and green eyes flashed.

"Maid of the Mountains" (Wardour) received full advertisement with cut-out displays in the vestibule, and a number of window shows with gramophone record and music shops. Although not in the limelight of a city manager, Manager Davies is proving himself a live wire by his active and consistent showmanship.

"CHANDU THE MAGICIAN"

Kidderminster Mystified

For "Chandu the Magician" (Fox), Bob Gudgeon and Harry Blent, the Kidderminster showmen, erected an effective tableau in the display window of the Grand.

Pasted to the glass were hand-painted tabs and footlights of an old-time music-hall type, which stood out in relief against the jet-black backcloth, on which latter rested the title of the film in letters cut out from a 12-sheet, the edges being touched with tinsel.

In the right-hand corner was a cut-out of the magician with outstretched finger pointing to the title on the backcloth; and beneath him in profile were some of his satellites. To the left was a group of guns with a notice attached: "See Chandu turn guns into snakes."

In the left-hand corner was a box heavily draped, and over one side was visible Chandu's face, and by clever trick lighting this face was frequently changed to that of Nodji, the Indian princess. Captions referring to Chandu's magical powers were scattered about in profusion.

In addition to the trick lighting, 100-watt flashers were placed at various vantage points to alternate the colours on the tableau.

TIE-UP WITH EASTER BRIDES

Puts Over "Rome Express"

Easter-time is always wedding time, and Charles Danton has made use of this in his boost of "Rome Express" (Gaumont-British) at the Rotherham Hippodrome. The special feature of the exploitation was a tie-up with a firm of house furnishers and one selling travelling goods. Both these tradesmen devoted windows to scenic displays, in the centre of which were large hand-written signs which read: "Get your furniture at ——— your honeymoon travelling requirements at ———, and travel by 'The Rome Express,' which will leave the Rotherham Hippodrome every day next week."

There was another good display at the hall, and the local newspapers gave extra publicity. There was also a big show on the hoardings, which carried a special message to the villages, urging them to travel express to the Hippodrome to see "The Rome Express."

BROADCASTING KINEMA PROGRAMMES

Following the mention in our Showmanship section recently that the Princes Cinema, Brighton, has arranged for its programmes to be broadcast from Radio Normandie, Dennis Trent, manager of the New Theatre, Winchester, informs us that he used this method of advertising in December of last year.

STUNTS FOR BUILDING UP PATRONAGE

Collection of Novel Exploitation Ideas Adapted by J. Bowgen to Stimulate Interest

J. BOWGEN, manager of the Villa Cross Picture House, Handsworth, Birmingham, has the knack of arranging arresting tie-ups in connection with his programmes.

For "Rome Express" (Gaumont) he arranged with two Woolworth stores to give window displays of the book, interspersed with which were large bas-relief display boards showing Harold Huth and Esther Ralston above a speeding railway engine, gaily coloured stills from the film and announcement cards calling attention to the book and film.

For "The Old Dark House" (Universal) the main entrance was transformed into a sinister old hall, which, by means of cunningly arranged spot lighting, gave an eerie night gloom.

"Happy Ever After" (Gaumont) was publicised by a series of shop window tie-ups, two of which are of special merit; one, a furniture emporium, where large coloured stills were framed and hung at vantage points and announcements on pale green art boards in yellow combined the merits of the furniture and film title. In the centre was a life-size cut-out of a dancing girl doing a high kick, with the notice: "You will get a kick out of the programmes at the Villa Cross Picture House; visit the house and be 'Happy Ever After.'"

The other display was in a wine shop, where a special array of wine bottles and cut-outs were used to full advantage against a background of a dancing girl and film title, augmented by a gay cut-out of Jack Hulbert on a cycle carrying a bucket and ladder, with the notice "Jack Hulbert takes steps to Good Health, see 'Happy Ever After' at the Villa Cross."

FOR HIKERS AND CYCLISTS

Film of Yorkshire Scenery

Nat Farmer, manager of the Regent, Bradford, in conjunction with that well-known kinema veteran, W. F. G. Phillips, is producing a series of films featuring all the beauty spots of Yorkshire's daleland. These films, which are intended to be of particular interest to hikers, cyclists and motorists, will be shown in weekly parts at the Regent.

N. Farmer invited all the local hikers and wheelers to be present outside his theatre last Sunday week, when the preliminary shots were taken. When the pictures are screened, Mr. Farmer, through the agency of a microphone, will give a running commentary on the scenes.

Good publicity for HAPPY EVER AFTER (Gaumont) at the Villa Cross Picture House, Handsworth, Birmingham, was secured by this window display staged by J. Bowgen

"LOVE ON WHEELS" CAMPAIGN

Lorry Load of Wheels a Big Attraction in Wombwell Streets

The main feature of Leslie Collumbine's campaign for "Love on Wheels" (W. and F.) at the Hippodrome, Wombwell, was a novel street stunt which included a horse-drawn dray laden with wheels of every description. The horse and dray were decorated, as also were the wheels. Standing in the centre of the dray was a long pole, on the top of which were more wheels arranged in windmill fashion. These were attached to a pulley and were manipulated by a boy hidden among the wheels on the dray. Seated on the top of the wheels was a life-size figure of one of the stars and standing by was a figure resembling Jack Hulbert, while riding on the back of the horse was a good replica of Gordon Harker.

The wheels, back and sides of the dray were camouflaged by an old scenic backcloth, painted with scenes from film and ingenious slogan injunction to the public advising them not to miss seeing "Love on Wheels" at the Hippodrome, Wombwell.

During its four-days' tour the dray visited all the villages for miles around and thousands of illustrated throwaways were distributed.

As usual, Mr. Collumbine made good use of the site in the main street, on which they start building a new hall shortly. Here again there was a good scenic display of mounted lithos and cut-outs, this being illuminated at night by floodlighting. A capital lobby display, several tie-ups and the lavish use of some well-designed hand-written posters were other features of a good all-round exploitation which was successful in bringing big business.

THE SPORTING WIDOW (Paramount) street stunt worked by W. Collings, of the Stoll P.H., Bedminster, Bristol

AMONG THE MANNEQUINS

Bristol's "Sporting Widow"

For "The Sporting Widow" (Paramount), W. Collings, of the Stoll P.H., Bedminster, Bristol, ran a street stunt by hiring a man and dressing him up as a woman, and sending him out carrying a big umbrella on which the film was advertised in large white letters.

The smartest part of the stunt, however, was an arrangement with Wilson's, a large firm of city costumiers, to allow him to appear with their mannequins in a fashion parade. The man-woman came on in the parade as an ordinary mannequin, and showed off a number of models in spring coats. A local newspaper sent a photographer to the parade, and boosted the stunt for all it was worth, with the result that Mr. Collings secured a considerable amount of good publicity from it.

DANCE COMPETITION

For "Marry Me"

When showing "Marry Me" (Ideal) at the Regent, Bristol, H. V. Davids tied up with the Ambassadors' Dance Club for a competition in their non-stop ball on the Tuesday evening. Three ladies and three gentlemen were given the names of certain stars in the film, and dancers were asked to find them in a Paul Jones. A prize, consisting of a double pass to the theatre, was awarded to those persons finding the "star."

FILM STARS AT WEMBLEY

J. P. Lewis, manager of the Majestic, Wembley, is arranging a committee of film stars to act as judges in the selection of the Carnival Queen for the Wembley Hospital Carnival and Fête.

Considerable interest was aroused in GRAND HOTEL (M-G-M) at the Albion P. H., Castleford by this display by R. G. Warner

STARS RISE UP FROM STAGE

INGENIOUS STUNT AT DUNDEE

A NOVEL publicity effort on behalf of Laurel and Hardy in "Pack Up Your Troubles" (M-G-M) has been shown this week at the Kinnaird, Dundee, by Victor Hamilton, the resident director. During the course of the programme the audience are intrigued by seeing a figure, 5 ft. high, rising on the right of the stage. They recognise the figure as Hardy, and see him pointing towards the centre of the stage. Almost immediately afterwards Laurel appears on the other side of the stage, also pointing inwards. Next there rises up a display board containing the following slogan:—"Pack up your Troubles. Laurel and Hardy declare war on gloom next week at this theatre." And finally, on either side of this board, appear the comedians dressed in the characters portrayed in the film.

The ingenious scheme was thought out by Mr. Hamilton, whose staff carried through the work. The figures and board are hinged to the stage and are drawn up into an upright position from behind the screen by means of strings, just as marionettes are manipulated.

The effect is very marked on the audiences, who have been greatly "tickled" by the stunt. Once the figures are in position the trailer for the film is flashed on the screen.

PILING IT ON

"Old Dark House" Publicity

Novel methods of exploitation were employed by Frank Reigo at the Palace, Erdington, for the screening of "Old Dark House." In the main entrance foyer was a large announcement board on an easel, "Look what happened at the last kinema where 'Old Dark House' was shown." Around this were piles of torn handkerchiefs and twisted programmes with a notice that the articles were left behind by nervous patrons.

Another pile consisted of artificial eyes, with the notice: "Their eyes came out of their head with excitement"; a pile of broken seat standards carried the announcement that patrons broke these holding tight during the thrills in the picture; whilst a final pile of lost property, it was declared, had been left by satisfied patrons who were hurrying to tell their friends all about the thrills of the "Old Dark House." Across the front of the whole setting was a large banner stating that aspirins and smelling-salts would be provided free by the management during the run.

"MONEY TALKS"

Appeal to Boxing Fans

A clever and appropriate stunt was employed by Guy E. Dunning, manager of the Gaiety Theatre, Manchester, to boost "Money Talks" (Wardour). Recognising the sporting appeal of Kid Berg, he plastered contents bills in different parts of the town bearing the words: "Late news—Kid Berg's great fight—referee Bombardier Billy Wells," and at the foot of the bill the name of his house.

He followed this up with the distribution of handbills bearing similar captions, especially in those districts where boxing is a premier sport and where contests were being decided in neighbouring halls. Both contents bills and handbills were excellent reminders to the crowds and gave "punch" to a publicity campaign.

BRISTOL SEARCH

For Loveliest Blonde

A search to discover Bristol's loveliest blonde marked the screening of "The Blonde Venus" (Paramount) at the Bristol Hippodrome last week. George A. Higgs, during the run of the film, issued an invitation to all the blondes in the city to send him their photographs.

These were judged by a committee, who picked out those they considered the best-looking for a final adjudication in person at the theatre.

Two prizes were offered, the first consisted of a double admission ticket to the house for six months, together with a guinea's worth of toilet goods. The second prize was a double ticket for three months and a permanent wave.

KINEMA'S OWN ART STUDIO

L. ELBOURNE'S SUCCESSFUL VENTURE

LOZELL'S Picture House, Birmingham, has been setting a hot pace in exploitation during recent weeks, and the efforts of the Art Department under the supervision of Leslie Elbourne is already bearing fruit.

For the showing of "Pack Up Your Troubles" (M-G-M), there was a full-size model of a tank from which the faces of Laurel and Hardy protruded. On the side was a large banner: "Pack up your troubles and come inside, where we will entertain you with 'Pack Up Your Troubles.'"

For "Jack's the Boy" a jolly-faced man in blue, 18 ft. high, with illuminated lantern and a card: "Jack's the boy—he's inside, waiting to meet you," was affixed to the side wall.

"Grand Hotel" (M-G-M) was publicised by large pastel-painted heads of the stars, including Greta Garbo, affixed around the foyer, whilst on the front of the house were large trees 24 ft. high with the film title painted on letters suspended from the branches.

For the screening of "Smilin' Through" (M-G-M) a number of attractive window shows were arranged in various districts, including a show in the Birmingham National Trades Exhibition; Messrs. Galloway's, chemists, opposite the Town Hall, Birmingham, in which a large pastel head of Norma Shearer formed the background; an ironmonger, who tied up with a special hedge-cutting shears, and a wallpaper shop, all of which used appropriate stills, cut-outs and announcements.

"TIGER SHARK"
Reading Street Stunt

E. McQuaid, of the Central Picture Playhouse, Reading, attracted much attention with his street stunt for "Tiger Shark" (First National). He contrived a fearsome monster of the deep, 12 ft. long, which was mounted on a canvas painted to represent the sea. The eyes and gaping mouth were illuminated by means of a 12-volt battery, the eyes green and the mouth a blood-thirsty red. This was sent round the town accompanied by a lad clad in oilskins.

Mr. McQuaid also preserved the atmosphere of the sea in the theatre itself, and attired his attendants in oilskins, while his doorman carried a harpoon.

In the vestibule he displayed a real stuffed shark, lent to him by the Reading Corporation Museum. This proved a great attraction, and to add a touch of realism a real harpoon was stuck into the monster, with a smudge of "blood" around the wound.

A "WEDDING REHEARSAL"
In Kinema Foyer

When Chas. Crathorn screened "Wedding Rehearsal" at the Savoy, Breedens Cross, Birmingham, the local Co-operative Society staged a dress display in the corner of his foyer. Life-size models of bride and groom, together with a number of the latest creations in hats, gowns, etc., were grouped, and across the top was a string of glitter bells bearing the film title, and the setting completed by a selection of stills from the film.

This clever street stunt with a monster shark was carried out by E. McQuaid, of the Central Playhouse, Reading, in connection with TIGER SHARK (First-National)

AROUND LONDON with the SHOWMAN

Streatham Wise-cracks—Air Crash in Vestibule—A Popular Walworth Hall

IT has been my province to witness countless "personal appearances," and I have often inwardly said a few words when a film star indulges in his, or her, customary platitudes. Screen idols have, as a rule, a very limited vocabulary, and cannot get beyond the usual simulated "nervousness" and a speech devoid of any interest.

It gives me, therefore, all the more pleasure to refer to Stanley Lupino's appearance at the Streatham Astoria. He came on the stage immediately following the screening of "Sleepless Nights" (Wardour) dressed in the same immaculate evening dress in which he shines in the film, accompanied by a bevy of pretty ladies. He then proceeded—to read his "fan mail." He threw off a number of "wise-cracks"; some very pertinent about studio life, but all in good fun. The audience roared at his humorous sallies.

Air Crash at Peckham

To publicise the showing of "Air Mail" (Universal), A. C. Shapeero, of the Peckham Gaumont Palace, staged an "air crash" in his vestibule. It was a most ambitious effort, with the 'plane used in the making of "King's Cup" piled up on a row of houses. The last touch gave the "crash" a realistic setting.

Dancing Time at Acton

An appropriate front of the house display was a feature at the Globe, Acton, during the run of "Yes, Mr. Brown" (W. and F.).

Across the entrance were life-size "cut-outs" of Jack Buchanan and Elsie Randolph, which, by an ingenious arrangement, were made to "dance." The stars, to use a popular theatrical line, were "supported by a full chorus." There was a row of dancing ladies, who provided the background to the leading artistes. The realistic capers of the models caused considerable amusement, and the display was a centre of attraction.

The Busy Rialto, Walworth

The Elephant and Castle, that extraordinary traffic-puzzle, is quickly becoming an unsurpassed amusement centre. While "supers" rise on all sides with their strident claims to attention, it is easy to overlook the older and smaller halls.

The Rialto, however, refuses to be overlooked (save by the shopkeepers on the other side of the Walworth Road), inviting patronage with its attractive neon sign and its bright, clean vestibule. Originally a Pike Circuit house, it has recently been modernised and redecorated at a cost of some thousands of pounds and now represents as attractive a small-capacity hall as one could find anywhere.

Manager Brennan, who came back to London a year ago from Gillingham (he is an old-timer—once a projectionist—with considerable managerial experience in and around London) to take charge of the Rialto, explained that, as has been noted before in other spheres of commercial activity, the competition from the "supers" round the corner has actually not hurt his business, but helped it; for pleasure-seekers who had hoped (vainly) to gain admittance to his rivals' shows roll up to swell the total of this own regular patrons.

The entire seating capacity is on the ground floor, and floor lights help you to mind your step.

The Trafalgar, Greenwich

In these days of "general post" amongst kinema managers, it is a welcome change to come across one who has tarried in one hall more than a few months.

W. James Philp, who controls the Trafalgar, in the heart of Greenwich, has been there for the past nine years, prior to which he was at the King's Picture Playhouse, Chelsea, after many years with the Gulliver circuit in vaudeville.

The Trafalgar (whose history goes back nearly 20 years) has recently been made a centre of attraction at night by the installation of a very attractive neon strip-lighting outfit in red, blue and green, which, besides spelling out the name of the hall and the magic word "Talkies," enhances the architectural lines of the building.

The absence of a stage prevents the owners (Messrs. H. E. Attrill and Jack Alexander—whose name will be familiar to our readers as that of the London C.E.A. chairman) from putting on vaudeville, but this is probably an advantage rather than a drawback. Mr. Philp says that his patrons like heavy drama and good song-and-dance pictures, and he takes care that they get them.

Down Catford Way

At Catford I found J. Anthony managing the Plaza, which, since being taken over by Segal and Reed, has been considerably brightened by an entire renovation.

Formerly known as the Central Hall, this house is now a prominent landmark in the Catford area since the installation of a three-colour neon lighting decoration to its extensive exterior, the towers and name sign in particular being visible for a considerable distance.

Sunday opening is a recent innovation at this house, and J. Anthony keeps the house well before the public with good showmanship efforts.

Beckenham Kine-Variety

A reversion to kine-variety is the latest move at the Regal, Beckenham, where Terry's Juvenile Troupe were featured during last week, and, judging by the packed house at each performance, it appears that the change will be a big success.

As there is no orchestra at the Regal, the accompaniments were played on the Wurlitzer organ by P. A. Fryer.

AMAZING DISPLAY FOR "F.P.1"

Cinema Signs' Treatment of the Front of the Marble Arch Pavilion

For the presentation of "F.P.1" at the Marble Arch Pavilion the whole of the front of house has been covered with chromium metal.

This is the most ambitious display ever yet attempted. The design is most original in its conception, and only a visit to this theatre can convey any idea of its magnitude.

On the roof are the letters "F.P.1" constructed in chromium, 9 ft. high by 3 ft. wide by 4 ft. deep, which are lighted at night with red neon.

The vestibule has been converted into the interior of the floating platform, as seen in the picture, and with the walls covered with equipment to represent controls, the finished effect is colossal.

Twenty girls and ten men, all in silver flying kit, put the grand finishing touches to what is the most outstanding presentation of the year.

The whole design and construction was carried out by Cinema Signs, Ltd., of 147, Wardour Street, W.1, and to Jeffrey Bernerd great credit is due for sponsoring such an immense idea.

"SLEEPLESS NIGHTS" AT HARROW

Manager W. H. Bird, of the Coliseum, Harrow, enlisted local traders as publicity agents for "Sleepless Nights" (Wardour), which commenced a three-day run on Monday, April 10. Show-cards, tying up the film with traders' goods, were shown in shop windows and announced the coming of the film. A furnisher's show-card read: "Sleep on our beds and avoid 'Sleepless Nights.'"

"Wanderlust," the International Productions subject, prior to its general release, is enjoying a premier run at the Academy, Oxford Street, W.1, where it is showing with the Bergner film, "Der Traumende Mund."

HULL SHOWMEN JOIN FORCES

COMBINED BOOST FOR "THE MAID"

MANAGERS N. GREENWOOD and S. Dixon thought that two heads were better than one when "Maid of the Mountains" (Wardour) was running concurrently at their respective kinemas, the Tower and the Regent, Hull, and joined forces in a comprehensive campaign of the film.

The best tie-up was with Messrs. Trippets, who gave a special demonstration of a spraying fluid named Palmyra, the identical perfume used to spray the theatre during the play dates. A whole window was taken up with a display of the perfume, having a wax-model of a draped lady, backed up with cut-outs, stills and announcements. Trippets café orchestra played "Maid of the Mountains" music each day.

Harry Jacobs had an attractive window display of furniture, with a framed 12-sheet as a background, and amidst the usual stills, etc., were the following announcements: "'Love Will Find A Way' to . . ."; "'A Paradise for Two': A Home Furnished by Harry Jacobs."

Scarborough's was the chief of the musical shop tie-ups, of which there were many, and the record of the song was thus given prominence. Where possible, 6-sheet posters, pasted on three-ply wood, formed a background.

Both kinemas had the front dressed in harmony and each relayed music from powerful loudspeakers.

MORE BATH PUBLICITY
Bright Ideas from C. V. French

Manager C. V. French, of the Beau Nash Picture House, Bath, devised another novel publicity campaign when he exhibited "The Big Broadcast" (Paramount).

During the week prior to screening he installed a microphone in his office and an amplifier in the theatre. Three times daily

This "clock face" sandwich board was used by Donald Shave at the Regent, Chatham, to boost SIX HOURS TO LIVE (Fox)

he broadcast to his audiences items of information regarding this film.

Mr. French also arranged tie-ups with four local music shops and one with a local manufacturer of wireless accessories. Approximately 200 circulars were sent out, and during the run of this film Mr. French arranged for selections from the music to be played at intervals by a local dance band.

Portraits of the famous stars in the film were exhibited as part of the lobby displays, and brief notes of their careers were linked to the respective portraits by means of ribbons.

Radio sets also formed part of the lobby displays.

JACK HYLTON AT LEEDS
C. R. Young's Monster Campaign

Every possible angle was seized in the true tradition of the house to put over Jack Hylton and his band—augmented to 40 performers—at the Leeds Paramount Theatre last week. Actually, the booking of this exceptional attraction was only negotiated during the previous mid-week, which meant quick work for Charles R. Young, the general manager. He rose to the occasion with a wonderful publicity boost.

No time was lost in getting, for a few days in advance, window cards and a lavish rendering of Hylton records in all gramophone shops. Special 6-sheet posters and double-crown bills were displayed and the Press took up the booking with great gusto as a big event.

The presence of Jack Hylton in Leeds, while passing through on the Saturday before, resulted in interviews and pictures in all papers.

"WHITE ZOMBIE" AT PRESTON

Novel publicity was secured by the Empress Cinema, Preston, for the showing of "White Zombie" (U.A.). They advertised a prize of one guinea to the lady who would attend a pre-view of the film alone at midnight on the Saturday prior to its three-day showing.

Nearly 500 applications were received, and the management had the further satisfaction of seeing a large crowd gather in the early hours of Sunday morning to see the chosen lady emerge from her "ordeal."

May 22 Releases

"THE PAGODA OF FLOWERS" FOR "GENERAL YEN"

Tchaikowsky and Elgar

Among Musical Suggestions

By A. W. OWEN

RELEASES this week are more varied and interesting than usual in spite of a trio of characteristic Western films, the type of film which has long ago used up every overture recorded, if not every one written. As the first part of the mother-love drama, "The Secret of Madame Blanche," is a vivid picturisation of London in the "gay 'nineties," I have chosen a suitable period selection to create the atmosphere of these opening scenes, rather than the later French dramatic episodes.

A section of Tchaikowsky's "5th Symphony," played as an introductory entr'acte to the "Secrets of the French Police," will make an effective if somewhat classical interlude.

Chinese music, especially numbers which are recorded, is limited, and most of it very light entr'actes which have no dramatic atmosphere.

In the "Return of Oomala," from Amy Woodforde-Finden's "Pagoda of Flowers" suite, we have an arresting melody of the Orient with dramatic tone colour, which should prove an effective opening to "The Bitter Tea of General Yen."

Sir Edward Elgar's beautiful melodic intermezzo, "Chanson de Nuit," is well worth special attention, especially if synchronisation is attempted.

"THE BITTER TEA OF GENERAL YEN" (U.A.)

CERT. A. 8,104 ft. Reg. No. F.8155. Reviewed in *Kine.* December 8, 1932.
STARS.—Barbara Stanwyck, Nils Asther.
ATMOSPHERE.—Oriental melodrama, showing the contrast between Western modern civilisation and spirituality, and the cold, relentless, ancient philosophy of the East.
ORCHESTRA.—"Pagoda of Flowers." Suite. Amy Woodforde-Finden. No. 5 only, "The Return of Oomala," played as an introductory entr'acte. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy only, either for solo or synchronising presentation with record detailed below for non-sync.
NON-SYNC.—"Pagoda of Flowers." Suite. Amy Woodforde-Finden. No. 5. Recorded on C.1972 by H.M. Coldstream Guards Band.
LIGHTING EFFECTS.—Deep Oriental type of colours, with deep orange predominating, and contrasted with deep purple, etc.

"THE SECRET OF MADAME BLANCHE" (M-G-M)

CERT. A. 7,505 ft. Reg. No. F.8469. Reviewed in *Kine.* March 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Irene Dunn, Lionel Atwill, Phillips Holmes.
ATMOSPHERE.—Mother-love drama of the type of "Lullaby" and "Madame X." The story covers a lifetime, commencing in London in the gay 'nineties, then in pre-war Paris, etc.
ORCHESTRA.—"The Gay 90's." Valse medley (Francis, Day and Hunter.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy only, either for solo presentation or synchronisation with the record, as detailed for non-sync.
NON-SYNC.—"The Gay 90's." Valse medley. Recorded on H.M.V. B.4197 by the New Mayfair Orchestra, with vocal refrains.
LIGHTING EFFECTS.—Blendings of bright colours in well contrasted tints.

"JUST MY LUCK" (W. & F.)

CERT. U. 6,931 ft. Reg. No. Br.8385 Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Ralph Lynn, Winifred Shotter.
ATMOSPHERE.—Farcical comedy adapted from H. F. Mallaby's play, "Fifty-Fifty," by Ben Travers, containing all the familiar Aldwych characteristics.
ORCHESTRA.—Dance medley, such as "Puss! Puss! Puss!" comedy valse (Chappell); "Wanderer," foxtrot, and "I'm Playing with Fire," foxtrot (Francis, Day and Hunter).
ORGAN.—As orchestra, with adaptation from the professional song copies of these numbers.
NON-SYNC.—Dance medley, such as "Wanderer," foxtrot, H.M.V.538; "I'm Playing With Fire," H.M.V.562; "Puss! Puss! Puss!" comedy valse, H.M.V. C.B.555. All recorded by Henry Hall and the B.B.C. Dance Orchestra.
LIGHTING EFFECTS.—Blendings of the brightest colours in rapid sequence.

"MADISON SQUARE GARDEN" (Paramount)

CERT. U. 6,715 ft. Reg. No. F.8152. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 48-sheet, two 12-sheets, two 6-sheets.
STARS.—Jack Oakie, Thomas Meighan, Marian Nixon.
ATMOSPHERE.—American boxing drama, with kaleidoscopic backgrounds of New York's famous sporting centre.
ORCHESTRA.—"El Capitan." March. Sousa. (Keith, Prowse.) Played as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from the piano-solo copy only, either for solo presentation, or for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"El Capitan." March. Sousa. Recorded on H.M.V. E.556 by the Philadelphia Symphony Orchestra, played as introductory entr'acte only, last two bars synchronising with first film sub-title.
LIGHTING EFFECTS.—Blending of bright and varied colours.

"SAVAGE GIRL" (Pathe)

CERT. U. 6,029 ft. Reg. No. F.8477. Reviewed in *Kine.* March 2, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Rochelle Hudson and Walter Byron.
ATMOSPHERE.—An exaggerated story of jungle life, and big game hunting, both in earnest and with the help of a taxi. Romantic interest is also introduced.
ORCHESTRA.—"Jungle Drums." Patrol. Ketelbey. (Bosworth.)
ORGAN.—As orchestra, using piano-solo copy for solo presentation, but the piano-conductor copy of the above orchestration if synchronising with the first record, as detailed for non-sync.
NON-SYNC.—"Jungle Drums." Patrol. Ketelbey. Recorded either on Columbia D.B.9862 by the Composer and his Concert Orchestra, or on Columbia D.B.4911 by H.M. Grenadier Guards Band.
LIGHTING EFFECTS.—Deep blue, orange, violet and amber in sequence.

"VIRTUE" (U.A.)

CERT. A. 5,656 ft. Reg. No. F.8318. Reviewed in *Kine.* January 19, 1933.
STARS.—Carole Lombard, Pat O'Brien.
ATMOSPHERE.—Redemption drama, with a human story of working-class life.
ORCHESTRA.—"Chanson de Nuit." Elgar. (Novello.) Violin solo, with orchestral accompaniment played as introductory entr'acte.
ORGAN.—As orchestra, with adaptation from the piano-solo copy, either for presentation or for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Chanson de Nuit." Elgar. Recorded either by Arthur Catterall, violin solo with pianoforte accompaniment, on H.M.V. C.1839, or by the Royal Albert Hall Orchestra, on H.M.V. D.1236, played as introductory entr'acte.
LIGHTING EFFECTS.—Deep blue, violet, amber, purple and lighter shade of blue in finale bars.

"SECRETS OF THE FRENCH POLICE" (Radio)

CERT. A. 5,159 ft. Reg. No. F.8329. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 12-sheet, two 6-sheets.
STARS.—Gwili Andre, Gregory Ratoff.
ATMOSPHERE.—Colourful fantastic crime drama played against Russian backgrounds, the chief character being a crazy Russian hypnotist who dominates the whole film.
ORCHESTRA.—"Symphony No. 5." Tchaikowsky. "Allegro con anima" portion of 1st movement, played as introductory entr'acte only. (Boosey-Hawkes.)
ORGAN.—As orchestra, using piano-conductor copy of above orchestration either for solo or synchronised presentation.
NON-SYNC.—"Symphony No. 5." Tchaikowsky. Recorded by Sir Landon Ronald and the new Symphony Orchestra, and played as introductory entr'acte only, ending as first sub-title of film is screened.
LIGHTING EFFECTS.—Blendings of deep dramatic colours, concluding with deep crimson as film is screened.

"RENEGADES OF THE WEST" (Radio)

CERT. U. 4,963 ft. Reg. No. F.8330. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Tom Keene.
ATMOSPHERE.—Period Western drama, with characteristic thrills and some engaging by-play.
ORCHESTRA.—Any light standard overture, such as "The Bronze Horse." Auber. (Boosey-Hawkes.)
ORGAN.—As orchestra, using piano-solo copies of any edition, either for solo or synchronising presentation.
NON-SYNC.—"The Bronze Horse." Overture. Auber. Recorded on H.M.V. C.1997 by the Orchestra of the Covent Garden Opera House.
LIGHTING EFFECTS.—Blue, orange, green, and violet in contrasting and varied tints.

"ROUGH RIDING ROMEO" (Universal)

CERT. U. 5,217 ft. Reg. No. F.8376, Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Tom Mix.
ATMOSPHERE.—Characteristic Western drama, with strong comedy element, and much hard riding and love making by the star.
ORCHESTRA.—"Pique Dame." Overture. Suppé. "Allegro vivace" section only as introductory entr'acte. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from piano-solo copy of any edition, either for solo presentation or synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Pique Dame." Overture. Suppé. Recorded on H.M.V. C.1677 by Vienna Philharmonic Orchestra, using the "allegro vivace" as introductory entr'acte.
LIGHTING EFFECTS.—Blending of bright colours for "allegro" section, and screening of first sub-title as overture concludes.

"THEY JUST HAD TO GET MARRIED" (Universal)

CERT. U. 5,217 ft. Reg. No. F.8376. Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two six-sheets.
STARS.—Slim Summerville, Zasu Pitts.
ATMOSPHERE.—Servants employed by a millionaire inherit his fortune.
ORCHESTRA.—"The Belle of New York." Selection. Song, "When We are Married" only as introductory entr'acte, or the orchestra can complete the selection if desired.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above selection.
NON-SYNC.—"When We are Married," from the "Belle of New York" section only, from the "Vocal Gems" recorded by the Columbia Light Opera Company on Columbia D.B.9925, or dance medley of foxtrots, etc.
LIGHTING EFFECTS.—Blending of brightest colours in contrasting sequence.

"THE TELEGRAPH TRAIL" (Warner)

CERT. U. 4,946 ft. Reg. No. F.8234. Reviewed in *Kine.* December 22, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Wayne, Mae Madison.
ATMOSPHERE.—Characteristic pioneer Western drama.
ORCHESTRA.—Standard overture, such as "Egmont." Beethoven. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from piano-solo copy (any edition) either for solo or synchronisation with record, as detailed below for non-sync.

(*Continued foot of next column.*)

NON-SYNC.—"Egmont." Overture. Beethoven. Recorded on H.M.V. C.1385 by the new Light Symphony Orchestra.
LIGHTING EFFECTS.—Amber and purple for the "andante" movement, and orange, green and violet in sequence for the "allegro."

"THE HAUNTED BARN" (Universal)

CERT. A. 3,902 ft. Reg. No. Br.8483. Reviewed in *Kine.* March 2, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Maitland, Donaldson Warne.
ATMOSPHERE.—The adventures of a number of people who take shelter for the night in a ghost-ridden shed.
ORCHESTRA.—"The Witty Witch." Humorous mysterioso. Herman Finck. (Boosey-Hawkes.) Photo-play series 15, No. 85. Played as an introductory entr'acte.
ORGAN.—As orchestra, using piano-solo copy of above orchestration for adaptation. There is no recording of this number.
NON-SYNC.—"Alerte." Grotesque entr'acte. Recorded on Columbia D.19280 by the Company's Symphony Orchestra. (Special Film Series Catalogue.)
LIGHTING EFFECTS.—The more eerie the colour atmosphere which can be created the more humorous the effect. Black out followed by deep contrasted dramatic tints, with red of deepest shade predominating.

Jesse Crawford, who is to be guest organist at the Empire, Leicester Square, welcomed to England by brother organists. He is seen between Harold Ramsay and Major Wright (of Wurlitzer). Reginald Foort is on Major Wright's left and Sandy MacPherson is behind on the left

AMERICA'S ACE ORGANIST

Jesse Crawford at the Empire

THE pioneer kinema organist and probably the world's most famous executant on the unit organ, Jesse Crawford, arrived in England last week to preside for a month at the Empire's mammoth Wurlitzer as guest organist.

It is claimed that Mr. Crawford was the first man to broadcast an organ performance from a kinema. He is now one of the radio institutions in the States, and English audiences will have the opportunity of hearing him broadcast from the Empire on April 24.

Originally a cornet player, Mr. Crawford afterwards became a "piano drummer" at an American kinema, when the introduction of a small pipe-organ first interested him in the instrument, which he has now made peculiarly his own.

At the time the first unit organ was introduced Mr. Crawford foresaw its illimitable possibilities, but even then he formed the opinion that even an instrument of that calibre would not provide a satisfactory substitute for the human orchestra.

That early view he still held, he told the *Kine.* "I feel certain that flesh and blood musicians will always be in demand, for there will always be a certain amount of 'mechanical' sound about the organ."

MAKING LOCAL TOPICALS PAY

A Useful Service for Exhibitors

Every exhibitor realises the value of filming local events and showing on his screen happenings of interest to his patrons. But not every exhibitor realises how cheaply it is possible to produce an effective topical.

Few local events are of sufficient importance to justify the comparatively heavy cost involved in getting a cameraman from town, or from one of the provincial production centres. The firm of Illustra Enterprises have, however, reduced the cost of such work to a figure at which any kinema can profitably produce local topicals without the risk and worry ordinarily involved.

Speed Work

The service offered by this firm includes the supplying of the raw stock, at an inclusive figure of £2 5s. per 100 ft. This price includes fast panchromatic stock, so making the cameraman's job appreciably easier, and it also includes developing, printing, editing, and titling of the film. The raw stock reaches the exhibitor carriage paid; after the "take," it is rushed back to Illustra Enterprises, who, with all possible speed, process it, and produce a copy, which is returned absolutely ready for screening.

For those exhibitors who are interested in this profitable method of arousing local interest in their shows, but who do not own a camera, Illustra Enterprises can offer high-grade cameras of all types, either hand or automatic, at prices ranging from £10 upwards.

Picture Potentialities

The potentialities to any showman of the possession of a camera are enormous. It may be that in his district there will be a happening of national, or even world-wide, interest, and a film taken by him would have a universal appeal. In such an event, the exhibitor can count upon Illustra Enterprises handling the negative in the most favourable direction, where it may be fully exploited for his benefit, such exploitation only being undertaken with his permission and instructions, and solely for his advantage.

In addition to these services, cameras and other equipment are available for hire, and quotations can also be given for the services of a cameraman with camera. The address of Illustra Enterprises is 159, Wardour Street (opposite Film House).

PLAYING THEM OUT

HOW TO AVOID A SCRAMBLE

In many kinemas at the end of the evening performance, the screening of the King trailer is ignored by the crowd of patrons playing follow-my-leader.

This game starts as soon as there are indications that the big picture is ending, so that, however pathetic, sentimental, interesting, or humorous the end of the picture may be, it is always spoilt by the unseemly rush for the exits. To make matters more inartistic, the march-out music is often interrupted by the operator to squeeze in the National Anthem, and sometimes even resumed afterwards.

For the most important screening of the day, for the most important picture, then, we cut and scramble the producer's perfect finale.

Could not this be remedied by slightly altering the programme so that the news is shown last? It would only put the usual schedule forward ten minutes, and that should be an advantage at the intermediate session in a continuous house.

It would not take the public long to get used to the idea (which might well be augmented by a late-news slide supplied by the local evening paper), and the gain to those who enjoy the artistic whole of a well-planned feature would be great.

And those who must catch the next tram, or do not like standing still for the Anthem, or whatever causes the scramble, could make their exits during the staccato news reels.

F. E. C.

NEWCASTLE ORCHESTRA TO GO

It is stated that the members of the orchestra at the Paramount Theatre, Newcastle, have been given three weeks' notice to terminate their agreements on April 22. The orchestra has been a popular daily feature since the theatre was opened, about 18 months ago.

Exterior of the Capitol, Aberdeen

Architects—Messrs. A. Marshall Mackenzie, Son & George.

ANOTHER SUPER CINEMA INSTALLS

TAYLOR-HOBSON LENSES

After extensive tests at Scotland's latest Cinema, Taylor-Hobson VARIABLE FOCUS Projection Lenses were selected.

Ask your dealer to arrange a trial

PRECISION OPTICAL WORK

GREAT BRITAIN PARAMOUNT

Taylor, Taylor, & Hobson's Leicester Works

DESCRIBED BY R. HOWARD CRICKS, A.R.P.S.

FOR many years the Briton in his modesty was firmly convinced that for precision optical work he must rely upon the foreigner. This delusion was largely shattered by the war, when British opticians, in the stress of circumstances, proved themselves capable of equalling and frequently excelling their former competitors.

Since the war, our manufacturers have proved their ability to hold their own in open competition with the foreigner, and to-day, as all the world knows, far from being a buyer of optical equipment, this country is a large exporter. One firm in particular—Taylor, Taylor and Hobson, of Leicester—holds the distinction of having taught Hollywood to respect and to use British lenses.

I found a visit to their works most interesting. One of the first things I heard was that practically all their optical machines were actually designed and manufactured in the factory (much of the design work incidentally having been executed by E. Oram, who is now sales manager). The reason for this is that, as one can readily appreciate, precision lens making is a highly specialised job, and no commercially obtainable machinery offers either the precision or the high output necessitated by modern conditions.

Producing Glass Blanks

The first step in the manufacture of a lens is to produce the glass blanks. In most optical works these are made by cutting a sheet of glass into squares, chipping off the corners, and then grinding the edges—quite a lengthy process, to which the only alternative was moulding, a process used only for cheap lenses. This method was abandoned many years ago at Leicester; instead, a more mechanical method is used.

A thin Swedish iron tube of the required diameter is inserted into a little machine which, by a series of blows from a reciprocating cutter, produces a ring of minute saw teeth around the end of the tube. These saw teeth are then charged with diamond dust, and the tube is inserted into a machine very similar to an ordinary drilling machine, except for the rather more delicate method of feeding, by means of weights and a permissive cam.

The sheet of glass of the required thickness is cemented to an iron plate, and is cut into discs by the rotating tube, just as an engineer might pin-cutter discs out of a sheet of brass, and practically as quickly.

Polishing Processes

The subsequent processes consist of the gradual production and polishing of the curved faces. First of all, the blank is chucked in an ordinary collet chuck, and is ground to a spherical radius by means of a grinding wheel, which moves across the face of the rotating disc of glass by a pivoting movement of the chucking head, the steady movement of which is ensured by means of a dashpot. To produce an equivalent concave face a smaller wheel is used, running at a very high speed, the edge of which undercuts the flat surface of the blank. For these processes also ingenious semi-automatic machines are used, one of which I saw producing small meniscus glasses at the rate of five a minute.

The lens blank being thus of approximately the required curvature, but of course frosted from the grinding wheel, is ready for the lengthy process of polishing. A number are cemented to a polishing head, which rotates while a cup is joggled about, polishing the faces of the lenses to the correct spherical curvature. By a clever principle, a supply of polishing compound—an admixture of rouge and wax—is fed to the polishing faces just when it is needed.

The machines for this job vary in size from small machines with four or five spindles, which might have been made for a watchmaker, to quite heavy pieces of machinery for handling large lenses. A batch of lenses may take anything from two or three hours upwards, the number of lenses in a batch depending upon the diameter and curvature, and thus upon the number that can be accommodated in a single operation.

Precision Grinding

After the refracting faces are finished, the edges must be ground true with them, otherwise the lens could not be mounted truly. The lens is therefore cemented upon the tubular end of a length of steel rod, and is carefully trued by rotating the rod and adjusting the position of the lens until the image reflected from the face of the lens remains steady. The edges are then ground absolutely true, and the lens, after testing, is ready for mounting.

The accuracy of lens grinding is, of course, measured not by mechanical means but by means of the phenomenon known as "Newton's rings." A test piece of the required curvature is very carefully prepared. The polished lens is placed in contact with this test piece; if there is the slightest difference in curvature between lens and test piece, a series of rainbow-like rings appear, due to the interference of rays of light between the two divergent faces. Thus, the accuracy of a polished lens can be measured actually in terms of light-waves; so delicate is this test that it is possible to alter the formation of the rings, or to destroy them, merely by pressing the lens and test piece together by the fingers.

Meanwhile, the various types of mounts have been produced in the engineering shops, again largely on semi-automatic lathes, capstans, and screw - cutting machines designed and made for the job. The efficiency of a lens largely depends upon the correct aligning and positioning of the components, and the highest possible degree of accuracy is necessary. The assembly of the smaller lenses is quite a delicate business, requiring considerable deftness of touch.

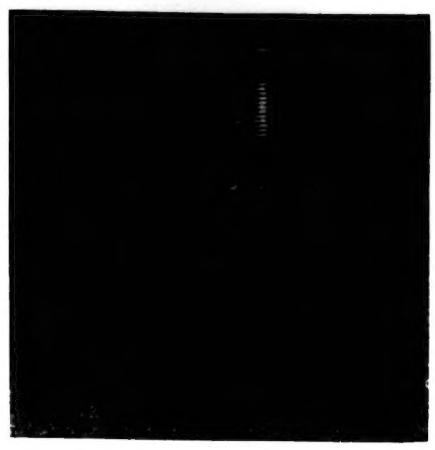
The Testing Room

Not the least interesting part of the factory is the testing rooms, where every better-class lens produced is tested before it leaves the factory. Here they don't test lenses merely by judging of the photographic quality of the photographed or projected image—they have more scientific methods.

One of the most interesting tests I saw was a comparison between two apparently identical variable-focus lenses, one made by the firm and another of foreign origin. Quite an elaborate piece of apparatus is used for such a test.

Along the wall of a lengthy room run some rails, upon which a heavy, sturdy carriage glides easily. On this carriage are carried an illuminant and a specially prepared test transparency, upon which the lens to be tested is focussed. The whole carriage can be slid to and from the screen at the end of the room, to give different throws, and when it is required to test at a longer equivalent throw than is possible in this room, a concave compensating lens is placed in front of the lens being tested.

Further, it is possible for the observer to stand within two or three feet of the screen, and, by manipulating an adjacent knob, to alter the focal distance between lens and transparency in order to measure the astigmatism or curvature of field, which can be read in thousandths of an inch on a thimble on the control knob.



Section of Glass Slab and Disc Cutter

Foreign Lens Failure

The foreign lens, when tried out under these conditions, gave perfectly appalling results. Particularly when the focus was shortened to about 2½ in., the pin-cushion distortion became most noticeable, the edges of the picture lost definition, and the effect shown on the appended photograph of this test appeared—a sort of shading towards the inner edges of the lines, which is known as inward coma, and is due to insufficient optical correction.

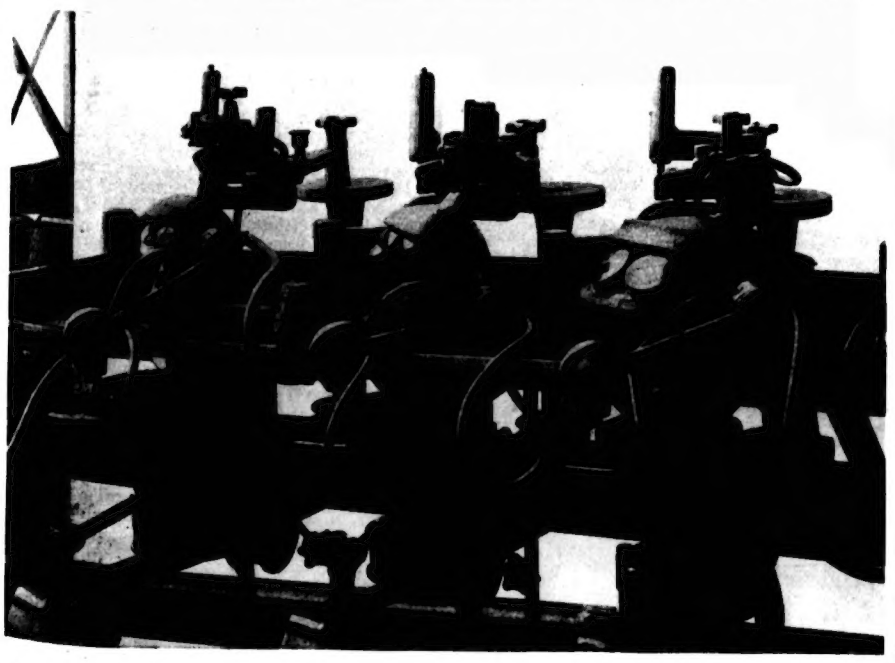
A lens of this type is, of course, an exceedingly difficult thing to compute, as is shown by the fact that it has only in recent years been found practicable. But the T.T.H. lens, whether set at the same short focus or at the 5-in. maximum focus, showed an image perfectly crisp and clear, without distortion and without coma. I saw several other similar tests between T.T.H. and various foreign lenses, which left no doubt as to the undeniable superiority of the home product.

Many lenses also undergo a very stringent photographic test in a specially made apparatus, which an ingenious lay Press journalist described as "a camera that will hold 40 men." Actually, a fair-sized room, with runners and a trolley rather similar to that previously described acts as the camera, a long strip plate being carried upon this trolley, while the lens is mounted on the wall of the room, and is focussed upon a chart which can be moved to and from the lens in the adjoining room. By this means, large lenses up to 17 ft. in focus, can be tested process lenses of 70-in. focus being of frequent occurrence.

As will have been gathered, Taylor-Hobson's range of products is not confined to optical work, but embraces other departments of precision engineering—including such things as hardened steel dies for golf balls, bakelite mouldings, and other similar work, where precision and a high finish are the first essentials.

Leicester prides herself on many up-to-date factories in every branch of industry, but not her least boast is this modern optical factory, which has been so largely responsible for putting Britain on the map as far as optical products are concerned.

Smoothing Tools, Polishing Tools and Gauges used in the manufacture of Taylor, Taylor, and Hobson lenses, some of which are shown in the picture



Type D lens Polishing Machine with automatic squirts, used in the manufacture of T.T. and H. lenses

WALTURDAW ACTIVE

INSTALLATION IN RECENT SUPERS

Of the new supers and reconstructed kinemas opened during the past few months many are Walturdaw equipped. These include the Luxor, Eastbourne; Majestic, Cradley Heath; Grand, Hanwell, and Theatre Royal, Torquay. Full details of the installation at the first two houses appear in the *Ideal Kinema* Supplement.

At the Grand, Hanwell, Walturdaw Cinema Supply Co., have fitted two of their well-known Ernemann II machines, 75 high-intensity lamps, spots, shutters, resistances, and other projection accessories.

One of the most interesting contracts was that for the Theatre Royal, Torquay. For the conversion of the old theatre into a modern kinema Ivor E. Faull, of Walturdaw Cinema Supply Co., was appointed consulting engineer. George Vickery, who is associated with kinemas in Taunton and Exeter, is the proprietor.

Included in the equipment supplied by Walturdaw for the conversion were two Ernemann III projectors, Zeiss lamps, 17-mm. carbons, shutters, curtains, and screen frames.

STAGE LIGHTING

AT LUXOR, EASTBOURNE

Major Equipment's Work

THE following information will be read with interest by technical readers regarding the equipment of the Luxor Kinema, Eastbourne, which is described in the *Ideal Kinema and Studio*, published this week.

The stage lighting contract has been carried out by the Major Equipment Co., of 162, Millbank, S.W.1, who have worked in close co-operation with the architects J. Stanley Beard and Clare, F/A.R.I.B.A.

On the stage, the well-known Major G107 compartment type footlight manufactured by the company has been installed. This footlight has 100-watt lamps at 7 in. centres, and provision is made to accommodate three "baby" spotlights of the 250-watt type actually in the footlight itself.

The general overhead lighting on the stage is supplied by two G108 compartment type battens, both of these employing Major batten type 100-watt chromium plated reflectors and being wired on three circuits per colour for three colours. These battens are, incidentally, fitted with three batten pilot lamps for rehearsal and scene-changing work.

The control of the lighting is one of some interest, since this is by means of two special Major "dead" front switchboards, for the control of the stage and auditorium lighting. The reason for this second installation lies in the wish that stage or auditorium lighting may be controlled from the stage or the projection-room.

It may be of interest here to note a few of the details that have been installed in these two switchboards.

The switches and dimmers have, in both instances, been arranged in three tiers, one tier of dimmers for each colour. Colour master handles for each colour of the stage and auditorium sections are fitted in the centre of the switchboard. The stage section of the stage switchboard and the auditorium section of the projection room switchboard are equipped with double-pole changeover switches and twelve single-pole switches, and a total of 21 open wire type radial arm dimmers. Additional switches have been provided on the appropriate sections for the control of batten pilot lamps, orchestra plugs and local lighting.

Fifty-six 15-ampere fuses have been provided for the stage sub-circuits, and each of the dimmers is separately fused. Remote control switches have been provided on the stage section for the colour master controls and a black-out switch of the same type has been fitted.

Pilot lampholders and coloured lenses have been provided for each switch control, thus obviating the slightest possibility of any mistake on the part of the electrician. The pilot lamps have been connected in the switch line, thereby showing what circuits will light when the dimmers are brought to the "full" position.

FIRE PROTECTION

KINNEAR ROLLING SHUTTERS

Included in the fire protection equipment in use at the Luxor, Eastbourne, is a Kinnear Patent Steel Rolling Shutter installed by Arthur L. Gibson and Co., Ltd., of Radnor Works, Strawberry Vale, Twickenham. This shutter covers an opening of 7 ft. 6 in. high and 5 ft. wide and acts as a pass door between stage and auditorium.

Fitted with special fire resistance materials, Kinnear shutters have become famous for standing up against the fiercest fires. Numerous instances are recorded where these shutters have stopped the progress of a fire and saved property and goods.

When the old grain warehouse at Leith caught fire in 1930 a Kinnear shutter was exposed to the full force of this, and, in addition, a mass of grain and timber was lodged against the shutter and was burning for at least a fortnight. Even after this severe treatment, the shutter was easily operated and is still in use, although no attention has been given to it since the fire.

It should be noted that this shutter is one of A. L. Gibson and Co.'s standard construction and does not include the special fire-resisting features.

Kinnear patent steel rolling shutters are widely used in all classes of buildings for purposes of fire protection under the sanction of the L.C.C.

LIGHTING HARMONY

BEST AND LLOYD BOOKLET

Emphasis has been laid in recent conferences between architects and lighting engineers upon the need for a fuller co-operation between the two professions, especially in matters relating to public buildings, such as theatres and kinemas.

Appropriately, there comes to hand from Best and Lloyd, Ltd., of Handsworth, Birmingham, a handsome publication showing the effects which this lighting engineering company has achieved in association with various architects.

In addition to illustrations of lighting units, views of important theatres, including those at Broadcasting House, the Paramounts at Newcastle and Leeds, Savoy, Acton, Hippodrome, Golders Green show how harmonised theatre illumination has been treated.

Best and Lloyd's London showrooms are at 40, Great Marlborough Street, W.1.

Langrish and Co., who for several years have had their Birmingham headquarters at 1-5, Hill Street, are removing to more commodious and up-to-date premises at 32, John Bright Street, on March 25.

Guild Activities

LECTURE AT LIVERPOOL

Honorary Membership Discussion at Bradford

MANCHESTER'S NEXT MEETING

ERNEST A. ROYLES, one of the Western Electric engineers in the Liverpool area, gave an address on Sunday to the members of the Liverpool Court of the Guild of Projectionists and Technicians, on the subject of "Condensers and Transformers in Theory and Practice." His talk was illustrated by numerous diagrams and sketches.

On the subject of transformers, he said, careful attention must be paid to minimising the following sources of loss:—

(1) Resistance losses, or as they are more usually called—copper losses. (2) Eddy current losses. (3) Magnetic leakage. (4) Hysteresis losses.

The above sources of loss apply to any transformer, be it one used in power work or in speech amplification, but one or two other sources of loss become of considerable importance in audio frequency work.

Copper losses are those losses due to the ohmic resistance of the primary and secondary windings.

In the design of a transformer to be used for speech amplification, other factors in addition to those enumerated, creep in. In such a transformer the frequencies dealt with are of the order in power supply and such like work.

Transformers used in low frequency amplifier circuits must have a high primary inductance to secure faithful loss response, and, the self capacity of the windings kept low in order to obviate any tendency for the higher audio frequency to be "by-passed" and hence not appear as a useful voltage across the secondary.

Loss on Bradford Ball

There was a good attendance at a meeting of the Bradford Court of the Guild of Projectionists held at the Alexandra Hotel, Bradford, last Sunday. J. Armston was chairman.

It was reported that there would be loss to report on the annual ball of about £4. The attendance at the event had naturally suffered very much from the effects of the great blizzard, which occurred a few days previous to the date, and also the adverse weather conditions on the same night.

The secretary (E. Gregg) read a letter from London, in which it was stated that a Manchester application to make a C.E.A. member an honorary member would have to be refused. This created animated discussion.

A member said that the gentleman in question had done very good work on the Guild's behalf, and it was only right that his services should be suitably recognised. A gentleman belonging to a private firm had been enrolled in an honorary capacity, yet one really within the Trade had been refused. This was not as it should be and not in keeping with the spirit of the Guild. As far as he was aware, the Guild was formed to further the knowledge of their craft, and anybody worthy of admission should be admitted.

Another member pointed out that the refusal could be taken by the C.E.A. to be a definite step towards trade unionism. It amounted to this that because the man was a C.E.A. member and maybe an employer, he was refused admission, wasn't that what occurred in trade unionism? The Guild should endeavour to work amicably with the C.E.A., and not adopt a policy of retaliation.

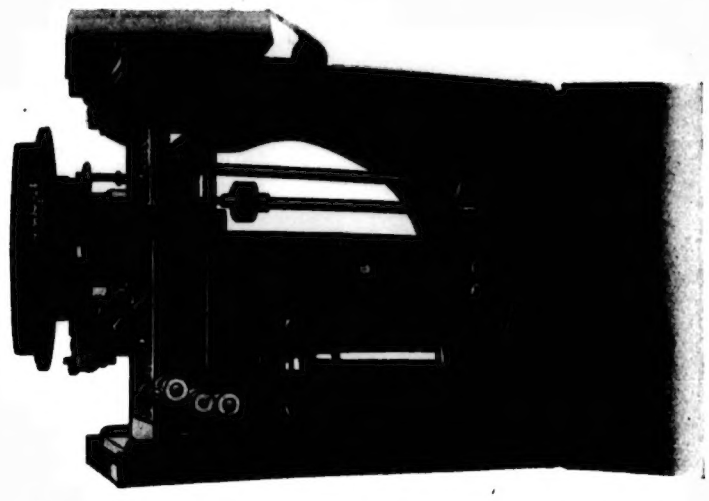
It was decided unanimously to forward a strong letter to London on the subject and also to offer to Manchester Bradford's support of the candidature.

A summer week-end trip to Paris was then mentioned, but after the secretary had been in touch with the Leeds Court, who were sitting on the same date, and who sponsored the trip in the first instance, the matter was dropped, as it was also at Leeds, as the return times were not suitable for the members who might be able to make the trip.

MANCHESTER'S NEXT

The Manchester Court of the Guild is to have its monthly meeting on Sunday, April 23, and is anticipating an interesting time.

The meeting is at the Futurist, Strangeways, Manchester, where a lecture and demonstration will be given on the new Kalee 11, and the B.T.-H. high-intensity sound system. As this theatre is the first in the North to have this type of equipment installed, this advance opportunity of seeing it demonstrated should appeal to all projectionists.



The new Debrie Super Parvo camera described in this week's "Ideal Kinema and Studio"

NEW PATENTS

These particulars of new patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications

2,049.—Colourgravure, Ltd., A. G. Hillman and G. H. Johnson. Production of kinematographic effects in colour. January 21.

1,959.—J. W. W. Smith. Means for controlling exposure during printing of kinematograph films. January 20.

5,002.—F. Ballency.—Device for winding kinematograph films. February 17.

4,449.—A. S. Newman. Gates for kinematograph apparatus. February 14.

5,630.—British Optical Lens Co. and Chance Bros. and Co., Ltd., and E. Elliott. Reflecting mirrors for kinematograph, etc., projectors. February 24.

5,215.—E. Greig (Neustadt) and A. M. McNab.—Picture-projecting apparatus. February 20.

5,506.—P. Sanders and T. Dewdney. Kinematograph, etc., apparatus. February 23.

5,380.—J. E. Thornton. Kinematograph positive films with sound and picture records thereon. February 22.

6,272-6,273.—H. E. Bloor. Kinematograph films and cameras. March 1.

6,136-6,137.—British Thomson-Houston Co., Ltd., and G. S. Lucas. Sound film driving apparatus. February 28.

6,145.—J. W. W. Smith. Apparatus for application of control devices to kinematograph films. February 28.

Specifications

388,098.—A. F. Victor. Speed regulators for kinematograph apparatus.

388,296.—V. Ryson and J. Slechta. Kinematographic photographic cameras.

388,409.—Dubilier Condenser Co. (1925), Ltd.—Simultaneous reproduction of sounds and pictures.

388,386.—W. W. Triggs (Du Pont-Pathé Film Manufacturing Corporation). Numbering machines.

Abstract

384,279.—Photographic projection-printing apparatus. A. L. V. C. Debrie, 111, Rue St.-Maur, Paris.

The apparatus comprises a source of light, a condenser, a gate through which passes a negative film, an objective, and a gate through which passes a positive film in the opposite direction to the negative film. Synchronised feed for the negative and positive films may be employed, several positives may be printed for one negative, including the production of several positive images of reduced size on a standard film, and sound films may be employed.

HARRISON SEATING

WIDE SCOPE OF INSTALLATIONS

Under the title, "Our Review, 1932," C. R. Harrison and Sons, kinema furnishers, Newton-le-Willows, Lancashire, have published a booklet which will be an eye-opener to exhibitors of the activities of this Northern company.

Not only is the home county of Lancashire covered with Harrison seating, but as far afield as Londonderry on the west and Eastbourne and Bath in the south Harrison seating is to be found. Over 80 halls are in the list submitted. The Reo, Fazakerley, seating, multiple-sprung and covered in old gold velvet, is a recent job.

Illustrations in the booklet are of C. T. Harrison's frame-making shop and of different models of chairs. The Adelphi model has been installed during 1932 to the number of 15,000!

KINEMA HEATING

COAL OR OIL?

Is it more economic for kinema theatres to be heated from plant stoked with coal than with oil fuel?

This question was raised at a meeting held at Liverpool on Thursday last when W. R. Gordon gave an address on the work and policy of the Coal Utilisation Council.

"I know a certain corporation," declared Mr. Gordon, "which has a large number of kinemas up and down the country, and they have been using oil fuel for their heating plant.

"They find it extremely expensive and have called in two independent consulting engineers who have definitely recommended that, although the boiler plant is so situated that they could not get solid fuel into the premises, even if they wanted, the buildings should be heated by other means, such as gas. And in the near future there shall be definite provision made in all new kinemas built for that corporation for the use of solid fuel.

"That shows," added Mr. Gordon, "that the kinema people realise that the lily is not so gilded as it looks."

Bright Ideas

AN AID TO FOCUSSING

Since the advent of the talkie film I have noticed that the pictures are not so clear as they used to be, and they (in some cases) appear to be rather difficult to keep dead-sharp in focus; also, in any variation in the projection arc light there is a corresponding variation in the focus of the picture. This, of course, was not noticed in the silent or sound-on-disc days. This inconvenience would, naturally, lead to eye-strain; as a cure for this I have found it an advantage to procure a round piece of cardboard, about 3 in. diameter. In the centre of this blank cardboard a small hole of about 3/16 in. should be drilled or bored. On looking at the picture *through* this hole it will remove all doubts as to the clarity of the picture, and it will make it easier for you to get the picture in the exact focus owing to the absence of the "glare" when using this method. From: *Crawford Clifford, Chief Sound Projectionist, The Pavilion, Thornton Heath, Surrey.*

[The reason for Mr. Clifford's comments on the difference in clarity of the picture since the introduction of sound-on-film is no doubt to be found in the general introduction of H.I. lamps, the increased heat of which tends to cause film buckle and produce out-of-focus effects; and also in the greater magnification, due to the sound-track.

His suggestion is particularly useful in those many cases where, owing to glare on the observation port glass, it is not easy to discern details of the projected picture.—ED.]

A.W.H. sound system has been installed at the Dovedale Cinema, Coventry.

NEW RECTIFIER CONTROL

Announced by Hewittic

An important advance in the construction of mercury rectifiers is announced by Messrs. Hewittic, who have succeeded in adapting the grid, as used in thermionic valves, to the mercury rectifier.

In the new type of bulbs so fitted, the grid is placed in each of the anode extension arms, and serves to control the flow of current to the anodes. This principle has many applications.

One of the most valuable is the facility with which output voltage may be varied without any loss of efficiency. This is particularly useful in battery charging, where the charging voltage can be regulated according to the requirements of the battery, and can if necessary be much increased to give a boosting charge.

Kinema Installations

Rectifiers so equipped are now running in three London halls, the Gaumont Palace, Lewisham, New Victoria, and Victoria Palace, S.W.1. In all these cases the battery is normally charged at a very low rate, but receives a boosting charge, say, once a month, thus keeping the battery in first-class condition.

A number of similar installations are now in hand. At the Kilburn Grange, a set is being installed, the output voltage of which will be variable from 180 to 300 volts, and the current from 12 to 25 amps. Other installations are in hand for the Maida Vale Picture House, New Gallery, Regent Street, Dominion, Tottenham Court Road, and the Walpole, Ealing.

The system is also being introduced in Public Supply work, where consistency of voltage is necessary, notwithstanding wide load variations. Already installations having a total output of 2,000 kw. are so used, and other equipment is in hand.

Automatic Cut-Off

This new principle has other important applications. It enables a very simple form of automatic cut-off to be provided, the relay functioning not on the actual load, but serving to energise the grids, a current of only a few milli-amperes being required.

It is stated also that it renders possible the conversion of D.C. to A.C., and, further, that experiments are now proceeding whereby a special circuit may enable a rectifier to serve as a D.C. to D.C. converter, so enabling a D.C. voltage to be transformed as simply as A.C. This principle in its turn will make possible the transmission of high-tension direct current.

Technical particulars of this new system will be published shortly in the *Ideal Kinema and Studio.*

PARMEKO PRODUCT

AN INFORMATIVE BOOKLET

In the *Ideal Kinema and Studio* published this week is an article describing the means taken to ensure high quality by the firm of Partridge and Mee, in articles of their manufacture.

To this article the attention of readers of the *Kine*, is drawn, and for those whose interest in amplifying apparatus is keen, a book published by the company, handsomely printed and bound, and conveying interesting information, is equally commended.

Among the product described and illustrated are a neat 25-watt kit, capable of fully loading several moving-coil speakers, the "Parmeko" gramophone amplifier, gramophone and public address consoles, amplifiers from 25 to 120 watts, microphone amplifiers and exchanges, and speakers of various types and ranges.

The book is one to make buyers.

IMPERIAL'S PROGRESS

LARGER WORKS NECESSARY

There can be few firms who, in these days, find it necessary to move to larger works. One such firm, however, is Imperial Sound Systems, of Leicester, who will in a few weeks' time be in possession of a factory five times the area of their existing premises, and situated in an easily accessible part of Leicester. This increased accommodation is necessitated by the demand from this country and abroad for the recently produced Imperial sound projector and portable equipment, both of which were recently described in the *Ideal Kinema and Studio.*

The latter machine would be more truly termed a super-portable. Not only is the illuminant a mirror arc (a gas-filled lamp can, of course, be supplied if preferred), but the amplification arrangements are practically of a professional character, giving 12 watts speech current. R. Howard Cricks, who recently saw and heard this machine in use at Leicester, described the sound as equal in quality to any equipment, and in volume to any but the more expensive of professional equipment.

LOCKWOOD CONTRACTS

With an attractively presented booklet, "Modern Chairs for Kinemas," with photographic illustrations in colours, L. B. Lockwood, theatre furnishers, Bradford, forward a formidable list of contracts recently completed or in process of completion. This includes carpets, chairs, drapings, screens, proscenium and stage curtains, etc., in sixty-four theatres and kinemas.

The booklet is a striking testimony to the delightful appearance of Messrs. Lockwood's "Plaza," "Broadway," "Regal" and "Pavilion" models, which recommend themselves.

PHILIPS-CINE-SONOR

WARDOUR STREET PREMISES

A paragraph in the *Kine.* a few weeks' back mentioned the formation of a new company by Philips Lamps, Ltd. We now learn from Philips Lamps, Ltd., that they have formed a separate organisation, which, trading under the name of Philips-Cine-Sonor, will handle their sound-film products.

Although Philips installed over 1,200 talkie apparatus on the Continent, they only introduced their apparatus on the English market a few months ago, since when many successful installations have been carried out.

In order to be in the heart of the kinema Trade, the new company is taking offices and showrooms at 147, Wardour Street. The basement is being entirely reconstructed to form a theatre for demonstration purposes, whilst the ground floor will present the usual shop front.

The equipment which this new company will handle will include (besides the well-known Philips Major and Minor sound-film apparatus), portable sound-film equipment, sound recording apparatus and all accessories pertaining to the above, such as rectifiers, exciter lamps, photo-electric cells, projectors, projector lamps, etc.

Further details and illustrations will be published in our next issue, after the opening, which is planned for soon after Easter.

NEW SIEMENS-PLANIA
SOLRAY H.I. POSITIVE
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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	April	12	Timbuctoo	Henry Kendall ...	Wardour	Hippodrome	3
,,	,,	12	Night of Romance	——	Wardour	Hippodrome	3
,,	,,	12	The Mind Reader...	Warren William	First National	Cambridge	8.45
,,	,,	18	Topaze	John Barrymore	Radio	Cambridge	3
Tues.,	,,	18	Sailor Be Good	Jack Oakie ...	Radio	Cambridge	3
,,	,,	18	Everest	——	Wardour	Hippodrome	3
,,	,,	18	Benny Davis; Sally: Cliff Friend.	——	Wardour	Hippodrome	3
		18	The "Feather" Bed	——	Wardour	Own Theatre	11
,,	,,	18	Sneak Easily; Taxi for Two; Fallen Arches; Asleep in the Feet; Fish Hooky; Bring 'Em Back a Wife.	——	M.G.M	Own Theatre	11
Wed.,	,,	19	Past of Mary Holmes	Helen McKellars	Radio	Cambridge	3
,,	,,	19	Cheyenne Kid	Tom Keene ...	Radio	Cambridge	3
,,	,,	18	Leave It To Me	Gene Gerrard ...	Wardour	Hippodrome	3
,,	,,	19	The Man Eater	——	Wardour	Hippodrome	3
,,	,,	19	The Public Be Hanged	Evelyn Brent ...	P.D.C.	Phœnix	3
Thurs.,	,,	20	Our Betters	Constance Bennett	Radio	Phœnix	3
,,	,,	20	Man Hunt	Mrs. Wallace Reid	Radio	Phœnix	3
,,	,,	20	King Kong	——	Radio	Prince Edward	8.30
,,	,,	20	So This is Harris	Phil Harris ...	Radio	Prince Edward	8.30
,,	,,	21	The Great Jasper...	Richard Dix ...	Radio	Phœnix	3
Fri.,	,,	21	Scarlet River	Tom Keene ...	Radio	Phœnix	3
,,	,,	21	Strictly Personal	——	Paramount	Carlton	10.30
,,	,,	21	Sing a Song	——	Paramount	Carlton	10.30
,,	,,	21	Out All Night	——	Universal	Prince Edward	8.30
,,	,,	21	Shorts	——	Universal	Prince Edward	8.30
Tues.,	,,	25	Oliver Twist	Irving Pichel ...	Pathé	Phœnix	8.45

BELFAST

Wed.,	April	19	The Lost Chord	John Stuart	A.P.D.	Classic	11

BIRMINGHAM

Tues.,	April	18	The Cohens and Kellys in Trouble	Sydney and Murray. ...	Universal	West End	10.30
Wed.,	,,	19	Her Reputation; Aniakchak ...	——	Fox	West End	10.15
,,	,,	19	Topaze; Sailor Be Good ...	——	Radio	Futurist	10.30
,,	,,	19	Night of the Garter	Sydney Howard ...	United Artists	Forum	10.30
,,	,,	19	The Mind Reader...	Warren William ...	First National	Scala	10.30
Thur.,	,,	20	Humanity	Ralph Morgan ...	Fox	West End	10.30
,,	,,	20	As the Devil Commands; East of Fifth Avenue.	——	U.A. (Columbia) ...	Forum	10.30
,,	,,	20	Past of Mary Holmes	Helen McKellars ...	Radio	Scala	10.30
,,	,,	20	Cheyenne Kid	Tom Keene	Radio	Scala	10.30

CARDIFF

Tues.,	April	18	The Mind Reader...	Warren William ...	First National	Queen's	11
,,	,,	18	She Done Him Wrong	Mae West	Paramount	Capitol	11
Wed.,	,,	19	Child of Manhattan; Air Hostess	——	U.A. (Columbia) ...	New Imperial	3
,,	,,	19	Timbuctoo	Henry Kendall	Wardour...	Queen's	11
,,	,,	19	Topaze	John Barrymore ...	Radio	New Theatre	10.45
,,	,,	19	Sailor Be Good	Jack Oakie	Radio	New Theatre	10.45
,,	,,	19	The Cohens and Kellys in Trouble	Sydney and Murray ...	Universal	New Imperial	11
Thur.,	,,	20	Past of Mary Holmes	Helen McKellars ...	Radio	New Imperial	3
,,	,,	20	Cheyenne Kid	Tom Keene	Radio	New Imperial	3

GLASGOW

Wed.,	April	19	Clear All Wires	Lee Tracy	M-G-M	La Scala	11
,,	,,	19	The Woman Accused	Nancy Carroll	Paramount	Playhouse	11
Thur.,	,,	20	Timbuctoo	Henry Kendall	Wardour...	Regal	11
,,	,,	20	The Cohens and Kellys in Trouble	Sydney and Murray ...	Universal	Picture House	11

LEEDS

Tues.,	April	18	Legion of the Lost	Ivan Mosjoukine ...	Wardour	Rialto	11
Wed.,	,,	19	Humanity	Ralph Morgan	Fox	Scala	11
,,	,,	19	The Shadow	Henry Kendall	United Artists	Rialto	10.45
,,	,,	19	From Hell to Heaven	Carole Lombard ...	Paramount	Paramount	10.45
Thur.,	,,	20	Whistling in the Dark	Ernest Truex	M-G-M	Rialto	10.45
,,	,,	20	The Past of Mary Holmes ...	Helen McKellars ...	Radio	Scala	10.45
,,	,,	20	Cheyenne Kid	Tom Keene	Radio	Scala	10.45

LIVERPOOL

Tues.,	April	18	Shorts	——	Paramount	Scala	10.45
Wed.,	,,	19	Child of Manhattan; Air Hostess	——	U.A. (Columbia) ...	Forum	10.45
,,	,,	19	Fast Workers	John Gilbert ...	M-G-M	Futurist	11
,,	,,	19	The Big Cage.	——	Universal	Palais de Luxe	10.45
Thur.,	,,	20	Virtue; State Trooper	——	U.A. (Columbia) ...	Futurist	10.45
,,	,,	20	The Mind Reader...	Warren William ...	First National	Scala	10.45

MANCHESTER

Tues.,	April	18	Child of Manhattan; Air Hostess	——	U.A. (Columbia) ...	Theatre Royal	10.45
,,	,,	18	From Hell to Heaven	Carole Lombard ...	Paramount	Paramount	10.45
,,	,,	18	Side Streets; She Was Only a Village Maiden.	——	M-G-M	Market Street	10.45
,,	,,	18	Sister to Judas	Claire Windsor	Butcher	Deansgate P.H.	11
Wed.,	,,	19	The White Sister	Helen Hayes	M-G-M	Market Street	10.45
,,	,,	19	Sailor's Luck	James Dunn	Fox	Piccadilly	11
,,	,,	19	Timbuctoo	Henry Kendall	Wardour	Theatre Royal	10.45
Thur.,	,,	20	Topaze	John Barrymore ...	Radio	Hippodrome	3
,,	,,	20	Sailor Be Good	Jack Oakie	Radio	Hippodrome	3
,,	,,	20	The Big Cage	——	Universal	New Oxford	10.45
,,	,,	20	So This Is Africa...	Wheeler and Woolsey	U.A. (Columbia) ...	Theatre Royal	10.45

NEWCASTLE

Tues.,	April	18	She Done Him Wrong	Mae West	Paramount	Paramount	10.30
Wed.,	,,	19	Her Reputation; Aniakchak ...	——	Fox	Queen's Hall	10.30
,,	,,	19	The Keyhole	Kay Francis	Warner	Grainger P.H.	10.30
,,	,,	19	Our Fighting Navy	——	Butcher	Stoll P.H.	10.30
Thur.,	,,	20	The Shadow	Henry Kendall	United Artists	Grainger P.H.	10.30
,,	,,	20	Sister to Judas	Claire Windsor	Butcher	Stoll P.H.	10.30

NOTTINGHAM

Tues.,	April	18	The Woman Accused	Nancy Carroll	Paramount	Elite	10.45
Wed.,	,,	19	Whistling in the Dark	Ernest Truupex... ...	Radio	Scala	10.45
Thur.,	,,	20	Topaze	John Barrymore ...	Radio	Hippodrome	10.30
,,	,,	20	Sailor Be Good	Jack Oakie	Radio	Hippodrome	10.30

SHEFFIELD

Wed	April	19	The Kid's Last Fight	Douglas Fairbanks, Jnr.	Warner	Union Street	11
Thur.	,,	20	The Keyhole	Kay Francis	Warner	Union Street	11
,,	,,	20	Topaze	John Barrymore ...	Radio	Central P.H.	10.45
,,	,,	20	Sailor Be Good	Jack Oakie	Radio	Central P.H.	10.45

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period March 15 to March 25. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
MARCH 15.				
The Crime at Blossoms	Paramount ...	B. & D.	6,921	Br. 8524
MARCH 17.				
Hi[illegible]ng with Mademoiselle.	International Prod.	International Prod.	3,650	Br. 8528
I'm an Explosive ...	Fox	A. George Smith	4,458	Br. 8529
MARCH 20.				
A Correspondent's Course	Universal ...	Efftee Film Prod.	4,400	Br. 8532
Non-Stop Variety No. 3	,, ...	,, ...	1,072	Br. 8533
The Blarney Stone ...	W. & F.	B. & D.	7,218	Br. 8534
Up for the Derby ...	,, ...	,, ...	6,387	Br. 8535
MARCH 21.				
Soldiers of the King ...	W. & F.	Gainsborough ...	7,271	Br. 8536
MARCH 23.				
Tooth Will Out ...	Ideal	G.B. Pict. Corp....	1,681	Br. 8542
MARCH 24.				
Express Baggage ...	Radio	Real Art Prod. ...	5,358	Br. 8549
FOREIGN.				
MARCH 15.				
Infernal Machine ...	Fox	Fox	5,937	F. 8525
MARCH 16.				
The Iron Master ...	Ideal	Allied Pict. Corp.	6,136	F. 8526
Keyhole Katie ...	,, ...	Educational ...	1,678	F. 8527
MARCH 17.				
State Fair	Fox	Fox	8,996	F. 8530
MARCH 20.				
Building a Building ...	United Artists ...	Walt. Disney ...	671	F. 8531
MARCH 21.				
Smoke Lightning ...	Fox	Fox	5,547	F. 8537
As the Crows Fly ...	Ideal	Educational ...	1,642	F. 8538
Officer 13	,, ...	Allied Pict. Corp.	5,773	F. 8539
MARCH 22.				
The Woman In His House.	Radio	R K O	7,414	F. 8540
Hollywood on Parade 8.2.	Paramount ...	Paramount ...	868	F. 8541
MARCH 23.				
The Death Kiss ...	Ideal	World Wide ...	6,742	F. 8543
Romantic Melodies ...	Paramount ...	Paramount ...	956	F. 8544
Lucky Devils	Radio	RKO	5,625	F. 8545
So This is Africa ...	United Artists ...	Columbia... ...	5,735	F. 8546
Snow Time	,, ...	,, ...	565	F. 8547
Partners Two	,, ...	,, ...	1,958	F. 8548
MARCH 24.				
Penguin Pool Mystery	Radio	RKO	5,896	F. 8550
Emil and the Detectives	Film Society, Ltd.	U.F.A.	6,670	F. 8551
Mystery of the Wax Museum.	Warner	Warner	7,037	F. 8552
The World's Champ ...	,, ...	,, ...	1,623	F. 8553
Sport Thrills No. 5 ...	,, ...	,, ...	777	F. 8554
MARCH 25.				
Hollywood Premiere ...	M-G-M	M-G-M	1,589	F. 8555
Twice Two	,, ...	Hal E. Roach ...	1,842	F. 8556

NO WONDER

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SITUATIONS WANTED

MANAGER urgently requires position, anywhere; 18 years' experience; ability, showmanship; excellent references; bond.—D. V., 11, Cundon Street, High Wycombe, Bucks.

MANAGER-OPERATOR, 16 years' experience Western Electric; wife secretary, cashier; combined, £4 10s.; seaside preferred.—T., Box 309, Kinematograph Weekly.

MANAGER, with experience and ability in all branches, including variety, requires position anywhere; 15 years' West End and Provinces; versatile showman and efficient organiser; excellent testimonials and trade recommendations.—Y., Box 314, Kinematograph Weekly.

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MANAGER DISENGAGED; USED TO SOLE CONTROL; DISTANCE NO OBJECT; FIRST-CLASS EXPERIENCE AND REFERENCES.—APPLY A., BOX 316, KINEMATOGRAPH WEEKLY.

£20 BONUS.—Manager, 30, disengaged, requires situation; fully experienced, excellent refs.—Strict confidence to B., Box 317, Kinematograph Weekly.

2ND OPERATOR seeks position; Simplex and Kalee machines, with Western Electric sound; go anywhere; excellent references; wage £3; would consider offer as 3rd.—Z., Box 315, Kinematograph Weekly.

HUM—Writer, would help with book, play, scenario, or songs; 1s. 6d. an hour.—P., 90, Lindisfarne Road, Chadwell Heath, Essex.

EXPERIENCED W.E. Sound Operator seeks engagement, any machine, first-class projection; good refs.—Penry, 22, St. John's Lane, Bristol 3.

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PATENTS.

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist: Patents covering kinematograph sound apparatus.—First Avenue House, High Holborn, London.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refs. 'Phone: Cent. 0682.

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SOUND-FILM REPRODUCTION. By G. F. Jones (consulting sound engineer). This handbook is intended to appeal to kinema managers and operators, and to others who are interested in the technique of the subject. Contents: General Survey; Details of Apparatus; Operation and Maintenance; Early Systems and Modern Installations; Some Points in Design; Future Prospects. Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

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